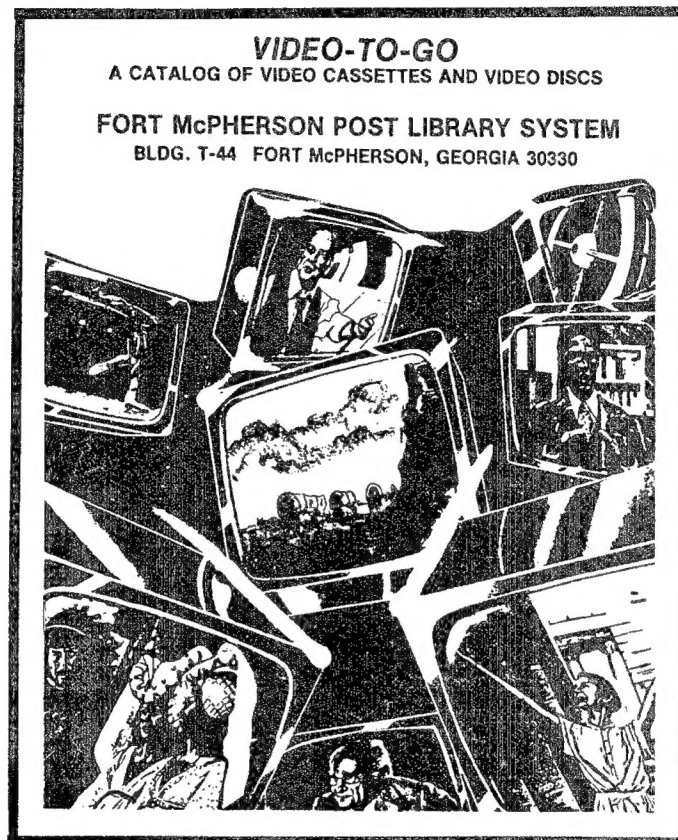
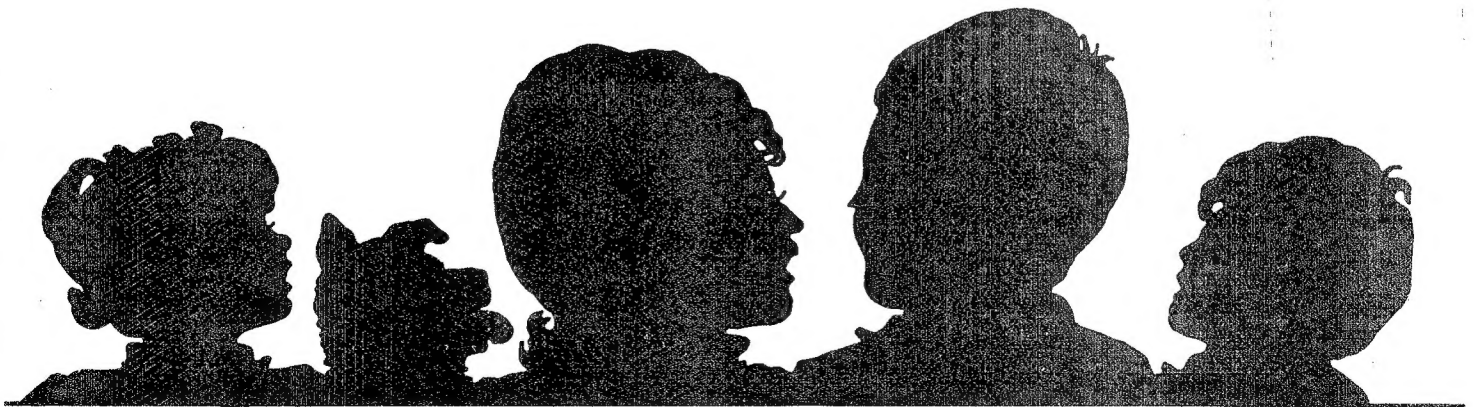


# VIDEO IN ARMY LIBRARIES

LOUISE NYCE & LEE PORTER



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**HQ US ARMY FORCES COMMAND**

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## VIDEO IN ARMY LIBRARIES

### I. INTRODUCTION

Librarians often take a bum rap for not being "with it," for being too cautious, too conventional, or too book-bound. As for video, it's not as though we didn't see the wave coming. Video isn't like 8mm or 16mm films, where you had to have a projector. Video is TV - something as much a fixture in the American home as a refrigerator. Even we librarians have them! The TV can be a part of the home computer you'll eventually own, but that's another report. The video revolution surrounds you - in your reading, conversation, and in your conventional TV viewing. It's tough to ignore. Every day more than four million Americans are using videocassette recorders (VCR) and that number is growing at a pace that seems impervious to "Reaganomics," recessions or any monetary rationale. So it is safe to say that this media is here to stay.

Well, we want to be where it's at. This time we don't want to be left at the gate. This time we don't want to be "too" anything - we want to be responsive to what our users want. Videophile or Vidiot, here we come!

Before you take that plunge, there are things you need to know. We will share some research, some experiences, and some opinions to ease your entry into the video maze and to help avoid some pitfalls.

Fort Wainwright, Alaska was the trailblazer for video in Army libraries, at least in FORSCOM. In the beginning (1976), because of Wainwright's isolation, video was shown in the library, and the video purchased was primarily of the masculine/Army oriented persuasion, and self-teaching types. This project grew, and as it grew the complexion changed. The use of video at Fort Wainwright is described by the librarian, Isabelle Mudd, in Appendix 1. She also offers some statistics to support our findings on related use of video to other library materials.

This report is based on a FORSCOM test project which was conducted at the Fort McPherson Library System, on other reported experiences and on questions from FORSCOM librarians. It is designed solely for guidance to other Army librarians who are considering introducing this media in their library. Mention of commercial video vendors does not, of course, constitute an endorsement of their product or services.

In a survey taken in June 1982, FORSCOM libraries reported a total of 2,319 video media, with Fort Wainwright leading with a collection of 1,067. Forts McPherson, Bragg and Sheridan follow by size of collection. In one year, this number has grown to 3,963. At this time, only Fort McPherson has discs. All other libraries have started with tapes.

The cover title is somewhat of a misnomer since the report deals primarily with use of video in FORSCOM Army libraries. There is an active program in U.S. Army Europe (USAREUR) as well as in other overseas locations. The overseas approach has been slightly different, partially due to their location. In Europe, the library collections have considerable numbers of 3/4" tapes. There is a variance in the way some of the video materials are handled. What does not seem to vary is the enthusiastic reception of the media, and how it has brought non-users to the library where they then seem to discover our other species of materials.

We are grateful for the sharing of experience and for the guidance given to us from Victor Kralisz, Dallas Public Library Director, and chair of Audio-Visual Committee, Public Library Association (ALA); from Eileen Cook, of the American Library Association (Washington Office), and especially from Ken Winslow, who is an expert, editor and contributor to video publications, and who gave up a Saturday morning in April to discuss video and the copyright situation. We also appreciate the permission granted to us for use of the cover on the VIDEO-TO-GO catalog from Time-Life, Inc.

A very special thanks to Carol Jones for her work in typing and putting the final touches on this report.

Your comments, experiences, and further questions are invited.

Louise Nyce  
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Lee Porter  
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Ft McPherson, GA

August 1983

## II. VIDEO TEST PROJECT

### A. DESCRIPTION

In October 1981, nonappropriated funds in the amount of \$18,700 were made available to the Fort McPherson Library System for a FORSCOM sponsored test video project. The library at Fort McPherson serves a relatively small community of approximately 72,000. This includes military and family members, as well as civilian employees and retirees. The library not only provides materials for leisure time, but supports an education program, and provides information to support the mission of the installation. The mission: home of the Headquarters of U.S. Army Forces Command (FORSCOM), the largest major command in the Army. There are more Chiefs than Indians at a Headquarters, so the composition of users is vastly different from other installations with more troops such as Forts Bragg or Hood. The test period was to last one year and was projected to begin January 1982. The purpose of the test was to:

1. Introduce a new popular media into Army libraries.
2. Determine the demand and use factors for the various types of video media available today.
3. Share experience gained in introduction and provide guidance in use of video with other Army librarians.
4. Provide information on most popular titles, subjects, formats most used and requested.
5. Suggest solutions to potential problems.

### B. PARAMETERS

These were the basic guidelines which were established at the start of the test.

1. All video would circulate. No provision was made to show video in the library; video was intended only for home use. (The fact that there was no room had nothing to do with this decision.) It was felt that libraries where there was in-house showing of video would be in competition with Recreation Centers, Learning Centers, and Armed Forces Motion Picture Services. But the overriding reason was that use in libraries treads heavily on copyright "sanctions" and that there was too much potential for violation of copyright law.

2. Materials would not be cataloged during the first year. This provision was included because there was a possibility that unused tapes or discs could be exchanged for other titles during the first year. (This shows you how much confidence there was in the selection process.) Midway into the project, Fort McPherson began cataloging the video media which was added to the test project. Fort McPherson has access to OCLC. In other libraries where this is not the case, cataloging costs would be prohibitive and too labor intensive. A list, catalog, rotary file or other such device would serve the purpose. More about cataloging video in Section K.

3. Selections for the project would be geared to popular entertainment or to self-enrichment subjects of personal interest. Again, this restriction was placed within the test so as not to compete with Learning Centers. There was no intent to deny the information potential of video. No video games were included in the test.

4. Records of use would be kept by title and by format, as well as on additional titles requested by patrons. This would indicate use to determine growth direction of the collection and to determine need for duplication of popular titles in various formats.

5. A narrative report on use and experience with media would be required.

#### C. EQUIPMENT

Some equipment was included in the funding. A 3/4" videotape player, video monitor, and either one 1/2" VHS or one disc player, was specified. The hardware was to be used for the purpose of monitoring the condition of the media or for screening new titles, not for patron use. Because the National Film and Video Company got the larger order, a "free" Panasonic VHS player, and two 19" Panasonic color TV sets were included as a bonus.

CAUTION: Not free is the bill you get for shipping charges for equipment. Fort Bragg came up with an unprogrammed bill for \$60.00, which almost came out of pocket. The position of the Procurement Office was that if the company advertises something as free, it should be just that. Be sure to figure shipping charges in with your purchase order if this is a factor. Later catalog information from this vendor states "shipping, handling, insurance extra."

Fort McPherson also ordered one Sony Beta player and one 3/4" Sony tape player with test funds. At the outset, some entry into 3/4" format was considered. This was not pursued in the test. A summary of the various video media and equipment available is found in Sections F and G. A comparison of the types is found in Section H.



This is a constantly changing field. The Home Video Yearbook, The Video Source Book, or The Complete Guide to Home Video are only a few of the sources of current information available on equipment. Your old favorite Consumer Reports in May 1983 compared videocassette recorders. The July/August 1981 edition of Library Technology Reports will bring you up to date on videodiscs. Other good articles are found in the bibliography, Appendix 3.

This is what the novice needs to know about the key abbreviations that you will meet in this media:

VHS - Video Home Systems      VCR - Videocassette Recorder

VHS can be recorded and played back at three tape speeds:

SP - Standard Play, LP - Long Play, or SLP - Super Long Play.  
SLP is sometimes called EP (Extended Play).

DISCS have two formats: LV - Laservision, also called Laser Disc.  
CED - Capacitance Electronic Disc.

And, on the way, a third: VHD - Video High Density.

LV was originally called OPT (Optical Laser), which is why it was so listed in the VIDEO-TO-GO catalog in earlier editions.

#### D. VIDEO MEDIA

<u>Format</u>	<u>Original Test</u>	<u>Added Money</u>	<u>Added by Ft McPherson</u>	<u>TOTAL August 83</u>
VHS, 1/2" tape	123	117	243	483
BETA, 1/2" tape	25	36	185	246
CED Disc	29	0	0	29
OPT (laser) Disc	<u>32</u>	<u>0</u>	<u>3</u>	<u>35</u>
Totals	209	153	431	793

Some 82 titles of the Nova and World War II series produced by Time-Life were purchased through General Services Administration. (See Appendix 5a for GSA contract.) All discs were purchased locally, selected by the Fort McPherson librarians. In the initial purchase, most of the videocassettes (primarily movies) were purchased from the National Film and Video Center, Inc. in Maryland.

The first tapes to be received were 15 of the Time-Life Nova series in November 1981. They were processed, but the project was somewhat kept "under wraps" until January when there were approximately 200 titles in the collection. As volume of use grew, money was "found" locally to enhance the collection, as shown above.

To date, VHS tapes have been overwhelmingly the most popular format, with BETA a distant second. The discs trail, with CED being more popular than LV/OPT.

At this time, the mix of video bought by nonappropriated funds, and those bought by appropriated funds is causing problems because of the various methods of accountability. Inventories are inordinately time consuming and are needless since libraries already keep master inventory files with their shelf list. In FY 83 and from here on in, video will be bought only with appropriated funds. Since libraries are no longer supported by nonappropriated funds, steps should be taken to transfer the video to library accountability much as books are being transferred.

#### E. PROCUREMENT

It is time to stop short. Any Army librarian knows that "procuring" library materials is not easy; procuring video is even harder than impossible. The first hurdle is AR 108-2, Army Training and Audio Visual Support, para 9-18 which states that "HQDA approval is required prior to acquisition and use of audio-visual materials which are to be purchased, leased, rented..."

To add to that, a moratorium was placed on purchase of all audio-visual materials by Department of Defense in 1981. This was due to a study revealing the magnitude of production/acquisition of these materials within DOD. Since then, one interpretation has been made that the moratorium applies only to those products purchased by TASO for Army-wide use and applies primarily to production of audio-visual materials. A message dated 14 Sep 82, subject: Procurement of Audio Visual Materials for Army Libraries (Appendix 4b), removed the restrictions of AR 108-2 until Oct 83, by which time it is hoped that a revised regulation will exempt Army libraries from these provisions. The moratorium is also expected to be lifted when revision of this regulation is published early in 1983. It is getting late in 1983, and no sign yet. You will be notified when and if.

What magic allowed this test to begin? It was spelled NAF, (Nonappropriated Funds), where restrictions mentioned above did not apply.

Actions connected with procurement of materials are ever-varied. At Fort McPherson, there was the case of the missing video shipment, which caused a company to change its name from American Film and Video (AFV) to Institutional Marketing Specialists (IMS).

#### PROBLEM

**MISSING SHIPMENT:** American Film and Video (AFV) shipped several boxes of video by UPS within a very short time frame. The shipments were for lots of from one cassette to over forty cassettes. Everything was running smoothly until Central Accounting Office (CAO) sent a receiving report for \$3,600 worth of video which Fort McPherson had never received. AFV put a tracer on the shipment and a library staff member was found to have signed for what was claimed to be the missing box of video. The library staff was convinced that the shipment had never been received, and was not sure that the signature on the UPS delivery record corresponded with the claimed missing shipment. Tracers were put on all fourteen shipments. The end result was that UPS could not verify delivery of one shipment (2 cassettes), but could account for all others. The library had received the two cassettes that UPS claimed they had not delivered. Further checking, days of telephone conversations, and weeks of letter writing finally proved that UPS had a missing link in their "traceable audit" and could not tell which shipments had been signed for, and even which was the missing shipment. UPS paid for the entire shipment of \$3,600 and a new shipment of video was delivered. The new return address was for Institutional Marketing Specialists (IMS).

#### SUGGESTED SOLUTION

Be sure your staff is warned to be extra careful in receiving shipments. Make them responsible. Perhaps assign an accountability clerk to sign for all video formats. Keep a voucher register showing receipts, with backup list of titles by format.

Then there were the many fly-by-night vendors. When the project was begun, some vendors literally worked out of warehouses. Your suspicions became easily aroused when, in getting price quotations, three different named video companies had the same telephone numbers AND three different prices on the same title. Now the vendors are dressed up and look a lot more sophisticated, but reliability in a vendor is as important as ever. You may want to begin with smaller orders to test reliability if vendor is unknown. As in other buying, the reputation of the vendor is a key factor when you receive a damaged tape. Check on their policy for return of damaged video. Certainly, the ability to return the "duds" (selection) was a plus at the beginning of the test; since then, after discovering all tapes were used, it doesn't seem quite so important. The National Film & Video Center was selected primarily because they would exchange unused tapes in one format for another, or would swap unused titles, and because they guaranteed the quality of their tapes. Some vendors like Ingram state sales are "as is" and you take your chances.

Costs? At the beginning of the test, we would have said: Video media is not cheap. Discs ranged from \$10 to \$80, commercial tapes from \$40-\$400 or more. But prices seem to be coming down for tapes as our test concludes. An Officer and a Gentleman was purchased in VHS for \$39.95, and was available in BETA for \$29.95. An estimated 300 tapes sell for below \$45.00. The reason for the plummeting prices has little to do with declining production costs, as in the case of home computers, digital watches, or hand calculators. It is

simply a recognition by tape manufacturers of the facts of life on the video marketplace. At \$60.00+ a tape, owners of VCRs were not building large tape collections. The average VCR owner might buy a copy of his or her absolute favorite movie, such as Casablanca, but most consumers did not build from there. The studios marketing the tapes do not share in the proceeds of rental videos; the only money they make is from the sales. Price cutting began in the summer of 1982, but in October Paramount released Star Trek II for \$39.95 and broke all videofilm sales records. Others soon followed. There is now a marked increase in film purchases by VCR owners. While it looked like \$39.95 would be the rock bottom price, there is some indication that \$29.95 might be the bottom line. The way things are going, VCR owners may soon be buying films the way stereo owners buy records.

But a curious thing happened in the case of the videodisc. For some reason, the prices of these are climbing. When films out of the old Paramount library (which is now owned by MCA) and Universal Studio classics went for \$15.95, there were not enough discs to satisfy the demands of player owners. Now that the average disc price has almost doubled to between \$30 and \$40, many titles are left on the shelves. While the prices of most high-technology items fall as they begin to sell better, LV discs seem to be heading in the opposite direction.

Earlier we told librarians: "The media is 'perishable' and probably will have a relatively short life, despite use of protective covers." By the end of the test however, we would modify that statement given the existing condition of the clothbound book trade. It is tougher than it looks, and so far has held up well. Several tapes have exceeded 160 circulations each; no telling how many times they were actually played. Damage has been minimal.

Each Procurement Office is different, and it is not to be predicted how yours will take to the many "special offers" that seem to come attached to a vendor's bid for your business. It is probably wiser to negotiate a lower discount, instead of accepting the freebies, given the top price that is asked for video. Some vendors will include free outside protective plastic cases with your order. Better find out how much that \$79.99 is really buying before you recommend the vendor(s).

A new feature on the procurement scene is the subscription service to ensure a current release on a monthly basis. Each month a current prereleased list of 30-50 video titles is sent to the subscriber. Your selection is sent as soon as the studio releases the title. Shipping, handling and insurance are figured into the total rate, and a fixed price is established. That's the good news. The bad news is that it is an expensive "habit", i.e., 3 videos per month x 12 months for a tab of \$4,354.02. Fort McPherson is experimenting with 3 one-year subscriptions using both NAF and AF which will ensure ten new videotapes a month. Of these, seven will be VHS; three will be Beta. The tab? \$13,190 per year. Since prices of video are decreasing, there is some indication that an adjustment will be made at the end of the test. If not, you are probably paying too much for the service. It is felt that not as many new titles are being released as was anticipated. Given the uncertainty of the budget at most installations, Army librarians may like this because it would at least assure them of some new titles during the year. But it may prove to be too high a price to pay. (Two such plans are found in Appendix 5b.)

One vendor is currently instituting a "coupon" plan, much the same as operated with Government Printing Office (GPO) documents and the old Tartan Book Plan. We are not brave enough to predict what your Procurement Officer will say about this, but its worth a try. You do know that money can't be carried over to the next fiscal year. And, to state the obvious, neither of those coupon plans are around any more.

#### F. VIDEODISCS

Although the literature seems to suggest that the decision in favor of videodisc for home use is fast dwindling, and it is videotape all the way; this was not our experience in the beginning. Yes, the use of tapes far exceeds the use of the discs, and it is in the disc area where unused titles can be found, but at Fort McPherson the disc did not appear to be dead. We have been surprised to find that a number of users have both videodisc and videotape equipment. What is suspected is that these patrons may be using the videodisc equipment to rent discs, and to copy them on tapes. Figure it out: the disc is rented for under \$5, and if consumers are really good at getting bargain prices on tapes, say \$8 or \$9, ultimately it is a better deal than buying the commercial tape, or the bother of getting another VHS/Beta machine to copy another tape. We are, of course, not speaking of legality in this instance.

One other factor which may influence your entry into discs is the cost. Because both player and disc are so much cheaper than videotape, this medium may be the choice of enlisted men. Fort McPherson is not a good place to test this theory, so it remains a theory.

The laser (LV, OPT) format is hailed as one of the most sophisticated consumer electronics products ever made. Some critics suggest that laser disc equipment may be a little too sophisticated for the common-(wo)man. Through a hybrid union of computer and laser technologies, LV players are capable of highly praised picture quality, equally lauded stereo sound, and a range of advanced features including freeze frame, variable slow motion, and instant access to any individual frame on a videodisc.<sup>1</sup> This format has been slow to build in the Fort McPherson test.

A new format, VHD (Video High Density) is coming on the market. It compares to the CED format in its features, but information is stored across the stylus path and read by stylus. It may have an accessory for random access.

A comparison of options in videodisc technology is offered on the next page.

For further information, there are several good articles on videodiscs found in the Bibliography, Appendix 3.

<sup>1</sup>David Hajdu, "The Video Revolution: What's Out, What's Good," Atlanta Magazine, (November 1982), p108.



# VIDEO DISC



**RCA**  
**SELECTAVISION VIDEO DISC PLAYER**  
 • Connects to any TV set  
 • Over 1000 also in stock  
 • Visual search, rapid access thru pause control  
 • SGT-190 Stereo w/ wireless remote control  
**\$299 \$399**

VIDEO DISC	CED (Capacitance Electronic Disc)	LV (LaserVision)/OPT (Optical Laser)
DISC	<p>Grooved</p> <p>Read by Stylus</p> <p>Information stored on stylus path (electronically conductive disc embedded with coded signal in its pits).</p> <p>Designed for nonstop extended play. No-stop action, slow-motion option. Rapid access feature can only approximate position of information on disc.</p> <p>Have extended play format, 2 hours.</p> <p>Packaged in sleeves, looks like record album cover. Entire package is placed into slot, and then sleeve is withdrawn.</p> <p>From \$13 up; comparable to LV</p>	<p>Grooveless</p> <p>Ready by laser</p> <p>Information stored along laser path (laser "reads" digital signals which are tiny pits embedded in disc surface).</p> <p>Fast-forward, stop-action, fast-motion, slow-motion, indexing features. Disc is not touched; laser can repeat image without wear almost impossible to wear out.</p> <p>Digital access capability for specific frame viewing.</p> <p>Standard Play (30 min/side) or Extended play (1 hr per side) (no stop-action, slow motion, must be played straight through comparable to CED)</p> <p>From \$25.00 - \$40.00</p>
PLAYERS	<p>RCA makes, sells under SelectaVision label. Has contracts with RCA records, CBS, Viacom, NBC, United Artists, MGM, Paramount &amp; Walt Disney Studios</p> <p>Around \$200.00 to \$500.00</p> <p>Hitachi, RCA, Sanyo, Sharp, Zenith Sony</p>	<p>DiscoVision label (was Philips-Magnavox &amp; MCA). Company is now OPA (Pioneer, Phillips-Magnavox &amp; MCA. Owns Universal Pictures, Pioneer and Warner Brothers.</p> <p>About \$800.00</p> <p>Kenwood, Magnavox, Philips, Pioneer Quasar</p>

## G. VIDEOTAPES, OR VIDEOCASSETTES

These are the facts: people are buying videorecorders faster than they bought color television. According to Leon Drolet (Suburban Library System, Illinois), there have been as many video recorders sold in two years as there were color television sets sold in TEN years.<sup>1</sup>

Well, to be frank, many VCR (videocassette recorder) owners use their equipment to tape conventional programs from television. Using the VCR to watch the prerecorded tapes at home, either borrowed from your library or rented from their "club," they are a delight to watch because they are smooth, commercial-free, and can be viewed with the absence of popcorn crunching in your ears - and large audience disturbances such as talking, aisle malingering, and assorted distractions. With the videocassette, there is a technical capability of picture and sound quality (including stereo) that is far superior to the average telecast's normal susceptibility to the weather. There are more than 30,000 commercial videotape titles just waiting on the shelves for you to buy.

One of the questions often asked is: "Why are some VHS videocassette recorders advertised as six-hour machines and others as eight? Which is the best?"

The answer: there is absolutely no difference. A new VHS cassette has more (and thinner) tape, making it possible to record for eight hours on what was formerly called a six-hour machine. If a recorder is advertised as a "six hour machine," it probably was made before the new tape was available. Any six-hour recorder becomes an eight-hour if the new (T-160 or VK330) cassette is used.

The expansion into portable Video Home System (VHS) need not concern us, unless you are already thinking of production (and TASO shudders down the spine at the thought). The interesting thing in this arena is that there are two major formats, VHS-C (VHS-Compact), and CVC (Compact Video Cassette). In the VHS-C, the cassette is different from the norm, but the tape is compatible with regular VHS recorders - a neat trick.

Exciting news from the Sony manufacturer is their "Beta-Stack," a videocassette auto-changer, which is a rather Rube-Goldbergian device with the ability to stack several videocassettes on top of each other which automatically ejects a finished tape and drops in a new one, something like an automatic turntable and a stack of records. You could conceivably use it to tape or watch for up to twenty, thirty or forty hours.

<sup>1</sup>"The Videocassettes Are Coming," Library Journal, (1 January 1982), p45.

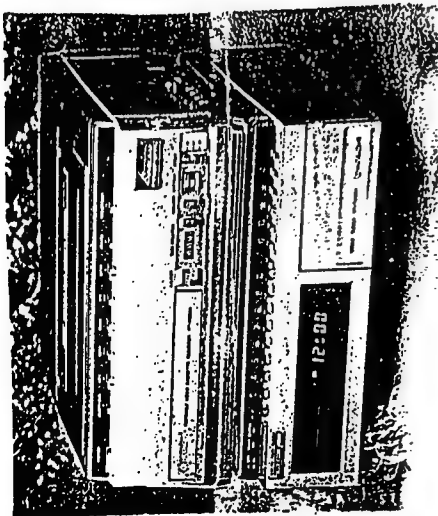
More realistically, probably the most interest being generated now is for stereo sound. There are seven tabletop models in both major formats which feature stereo. The catch? You need stereo tapes to get stereo VCR sound. As of this writing, the FCC still has not approved stereo telecasts.

In March 1983, the Japanese announced that they will begin marketing a "new generation" of VCRs that could make some of the video now on the market obsolete. The amazing thing about the announcement was that electronics companies actually settled on a standard for a new technology before it was introduced to the public. The agreement: a standard format for 8mm - that is, quarter inch - video-recording-in-a-camera, called "camcorders." The primary function is for home video productions, with 8mm cameras and projectors being the most severely impacted. It's predicted that separate VCRs you can clip to your belt also will be introduced in 1984-85. Never fear - it will be longer than that though before 8mm begins to push half-inch VCRs off the shelves. Yours will not be obsolete quite yet - there are a few good years left.

To sum it all up, it is futile to wait for the video format question to be resolved before "getting into video." It will probably never be resolved.

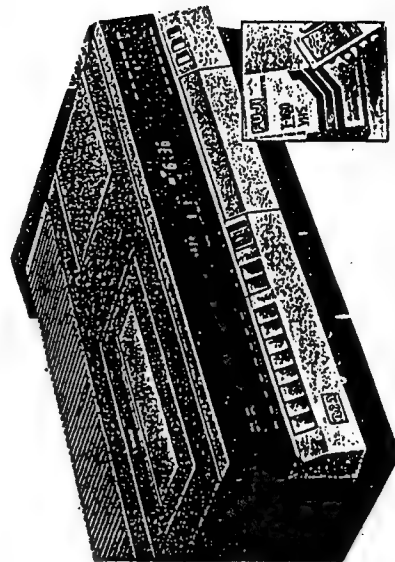
A summary of this videotape/videocassette media is found on the next page.





## VIDEO CASSETTE

VIDEOTAPES/VIDEO-CASSETTES	BETA	VHS
TAPE		
Size	1/2" tape	1/2" tape or 3/4"
Recording time - Blank	5 hours (Sony developing "Beta Stack" auto charger, up to 20-60 hours)	6 hours; new tapes are projected for 8 hours
Recording time - Commercial	2 hours	Longer movies extend to second tape 2 hours
Price - Blank	\$6.00 - \$11.00 (Prices currently going down; copyright decision may increase costs)	\$8.00 - \$22.00
Price - Commercial	\$40.00 to \$150.00 depending on subject.	\$29.00 to \$450.00 depending on subject
Manufacturers	BASF, Furukawa, Sanyo, Scotch, Sony, TBS, Toshiba, Sanyo and others	BASF, Fuji, JVC, Maxell, Memorex, Panasonic, Quasar, RCA, TDK and others



VIDEOTAPES/VIDEO-CASSETTES	BETA	VHS
PLAYERS (VCR)		
Manufacturer & Price Range	Marantz (varying) NEC (\$ 750) Sanyo (\$500-\$ 700) Sears (\$600-\$1000) Sony (\$400-\$1500) Toshiba (\$800-\$1500) Zenith (\$600-\$ 700)	Akai ( \$1200) Curtis Mathes ( \$900-\$1600) Fisher ( \$750-\$ 900) GE ( \$650-\$1500) Hitachi ( \$900-\$1200) JC Penney ( \$750-\$1300) JVC (\$1150-\$1600) Kenwood ( \$1200) Magnavox (\$1200-\$1500) Mitsubishi ( \$700-\$1200)

\*Note: Price range as of November 1982. Fluctuations will continue, and lower prices are seen in newspaper advertisements as competition flourishes.

## H. COMPARISON OF VIDEODISC VS VIDEOTAPE.

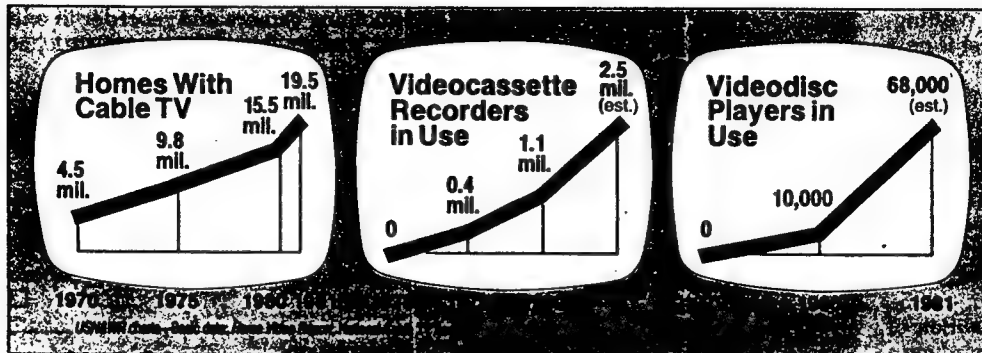
<u>VIDEODISC PLAYER</u>	<u>VIDEOTAPE RECORDER</u>
Playback only	Playback and record
Cannot copy programs	Can duplicate from other tape or disc; involves use of other equipment. Can duplicate from television. Can make own programs with camera.
Less expensive to own than videotape.	More expensive to own than disc.
Limited number of programs available (Est. 1,100).	Extensive collection of tapes (30,000).
Superior durability and long- playing software (unlimited playback for all practical purposes).	Limited number of playbacks; more prone to physical wear and tear.
Minimal maintenance compared to VCRs.	Requires head cleaning and tape-path maintenance.
Requires storage space equal to LP records.	Requires storage space equal to paperback books.

The videodisc is newer than videotape. In 1982, there were more than 300 titles available for the CED (RCA-type) disc player, with 400 promised by the end of the year. The LaserVision system (Magnavox, Pioneer, Sylvania, etc.) had about 300 shows on discs by then. The supply has increased rapidly in 1983 (No figures available). By contrast, there is a bank of 30,000 videotape titles to draw from.

Which of the two major VCR formats (Beta or VHS) is superior? This debate is influenced by local preferences. From our experience, borne out by Leon Drolet at a Northeastern Library Association symposium, VHS has been the most popular.<sup>1</sup>

<sup>1</sup>"The Videocassettes Are Coming." Library Journal, (1 January 1982), p45.

This is substantiated by U.S. News and World Report chart below.<sup>1</sup>



What is most important, of course, is what is popular at your installation. There are several ways to determine what kind of equipment your users already have:

1. Conduct a formal survey of your current users in the library, as well as - to cover nonusers - attaching the questionnaire to the Daily Bulletin (DB), or insert it in your post newspaper. Ask about the type of equipment already owned or type intending to buy, and interest in adding video to the library.

OR

2. You could begin your collection in the most popular media (VHS) and wait for the demand from other types of users. It is almost guaranteed that in this case the demand will create the supply.

Betty Galbraith, Base Librarian at Eielson Air Force Base, Alaska, conducted a formal inquiry on potential use of video at her base, sending a questionnaire to each activity and office, and also placed them at the Commissary, Groceteria and Bowling Alley, and Library, of course. There were 9 questions to the survey. The survey was conducted for 4 weeks. They got 1,328 responses, or 41.68% of the community. Of those, only 1.2% stated they were not interested. Of the respondents, 64.98% owned a VHS; 6.4% owned BETA. The librarian warns: "Don't run a survey if you don't intend to follow up on it." Interest was generated just by running the survey.

While ownership of the equipment is still in its "growing pain" stage, many of your enlisted military may be buying the less expensive equipment. If they do, (and there is no reliable indication that this is the case), your decision in favor of a particular medium should be weighted by this factor.

<sup>1</sup>"Boom in Video Marketplace," US News and World Report, (14 September 1981), p67.

# I. SELECTION.

How much did the type of selection impact upon use? It is probably safe to say that with a collection of under 400 titles (up to August 1982) the demand so outweighed the supply that quantity was the issue. The VHS and Beta titles (tapes) were all used. Twenty-three of the Time-Life Nova series were not used, and of the discs, nine CED and thirteen LV were not used eight months after the project began. None of the video titles were exchanged for other titles. At the close of the test, all videotape titles had been used, and used and used!

## UNUSED TITLES

	<u>August 1982</u>	<u>November 1982</u>	<u>August 1983</u>
BETA Tapes	All titles used	All titles used	All titles used
VHS Tapes	All titles used	All titles used	All titles used
CED Disc	African Queen	not used	used
	Citizen Kane	not used	not used
	Clarence Darrow	not used	not used
	Fiddler on the Roof	used	used
	Hamlet	not used	used
	Heidi	not used	used
	High Noon	not used	used
	Our Town	not used	used
	Paul Simon in Concert	not used	used
LV Disc	<u>August 1982</u>	<u>November 1982</u>	<u>August 1983</u>
	At Home With Donald Duck	not used	used
	The Big Fights	not used	not used
	Catch It If You Can (NFL)	not used	not used
	Cortege Of Eagles	not used	not used
	Elton John In Concert	not used	used
	Hardy Boys; Mystery of the Haunted House	not used	not used
	Incredible Shrinking Woman	not used	not used
	Jaws II	not used	not used
	Lions Of The Serengeti	not used	used
	Saturday Night Fever	not used	used
	They Call It Pro Football	not used	not used
	To Save A Life: Choking And CPR	not used	not used
	Tom Sawyer	not used	not used

The word we got from Fort Wainwright before selection was complete at Fort McPherson was that the Bruce Lee film Enter the Dragon could not be kept in long enough for it to cool down. The same excitement for Bruce Lee was not apparent at Fort McPherson, which can probably be attributed to composition of patronage (as in diverse ends of the spectrum). The most popular titles are:

10	MASH
2001: Space Odyssey	On Golden Pond
African Queen	An Officer and a Gentleman
Alien	Onion Field
Attack of the Killer Tomatoes	Poltergeist
Being There	Psycho
Big Red One	Real Bruce Lee
Brubaker	Seven Blows of the Dragon
Catch 22	Somewhere in Time
Coma	Star Trek II
French Lieutenant's Woman	Star Wars
Grease	Young Frankenstein

In examining the list above, there is no doubt that the movies win hands down for popularity. Added to this list should be ALL children's video (cartoons, animated stories, "G" rated films). They are all very popular, and don't stay on the shelves long. Patron comments indicate that each of these titles are played much more than once for each circulation counted. (Ever see kids in front of video on a rainy day, or any day.) If we could find a way to count each playing, we would have a better handle on use.

Of course, it is natural to poll your public to find out what titles should be ordered. There is probably more "audience participation" in this selection than in anything else the library owns. No need to have a selection committee; demand does it all - that and your budget limitations.

This form was placed in the back of the VIDEO-TO-GO catalog, and is also found at the circulation desk:

TO: Fort McPherson Post Library System Building T-44 Fort McPherson, Georgia 30330		FROM: Name _____	
		Address _____	
		_____	
<b>VIDEO REQUEST FORM</b>		Phone _____	
Video titles suggested for purchase are:			
_____			
_____			
_____			
_____			
(Continue on reverse side if necessary)			
FORMAT (check):			
TAPES: VHS _____ BETA _____		DISCS: CED _____ LV _____	

The results were somewhat predictable, and the suggestions were for movie titles like Maltese Falcon, Casablanca, Camelot, Blues Brothers, Star Wars, On Golden Pond (all of which were subsequently ordered), as well as the "Road" pictures with Bob Hope and Bing Crosby, film classics like It Happened One Night and Flying Down to Rio, etc. Naturally, the Beta people wanted titles which had been purchased in VHS, and vice versa. Requests for more Time-Life and "educational" or "how to" video tapes are appearing. Many of these titles were ordered as Fort McPherson enhanced the project with more dollars, and as a result of the Commanding Officer's personal interest. Right now An Officer and a Gentleman is a "can't wait for." Tomorrow it will be E.T., no doubt.

Now that the collection is larger, there seems to be more anxiety to have "new" video, rather than specific titles. Use of the subscription service will at least ensure a minimum of ten new tapes per month.

Of course you will be anxious to start up your collection, and will be tempted to start up with whatever number you are able to get funds for. But too few titles just whets the appetite, and tends to create frustration for the user. A minimum of one hundred titles is advised as a "start-up." It is probably safe to state that until the collection reaches a tolerable level for the size of your user community (i.e. 1000 tapes), selection is the least of your worries. You will get plenty of assistance in choosing titles - from the post commander to the new user. Right now it does not seem to matter so much what is ordered, as it does that new titles keep arriving.

Once there is a solid collection as a base, expansion into video for informational and educational purposes is a logical next step. Since most homes will have 1/2" tape equipment, it is doubtful you will expand into 3/4" unless you need programs, and wish to tap the National Audiovisual Center collection (Appendix 5c). Branch out into video games? Well, if you can determine the major types of equipment (Atari, Intellivision, etc.), why not? But not to use in the library, please - those beeps would really drive away our friends.

Selection principles for video will not vary greatly from those used to select other materials, i.e. measure need based on community served, consult reliable review journals, etc. The Complete Guide to Home Video, The Home Video Yearbook, and the Video Source Book are good to have near the circulation desk or video collection to check for synopses of movies, but they are not really critical review sources. You will probably go back to the old reliables like Library Journal or Media Review Digest for critical reviews, and also to standard film reviews in Film Forum, Film Quarterly and other magazines of this type.

Some of the newer periodicals such as Video also have reviews in a regularly featured column, and time their reviews to the new releases. Often they will list all the films of a particular star, e.g. Bette Davis, or a listing of good titles for kids, etc. Do not overlook these sources, for this is a pulse on the public which you need to check.

"Best Sellers" and award winning movies are listed below and on the next page to help you get started. The librarian who is not a movie-goer would be well advised to solicit suggestions from those who are. It was a red-faced FORSCOM librarian who innocently ordered Alice in Wonderland, and got a Penthouse version not exactly suitable for children's story hours.

#### START UP COLLECTION SUGGESTIONS

Just as the New York Times has its list of best-sellers, so does the video media.

1. Video Shack List of ten best-selling video cassettes for 1983.

Jane Fonda's Workout  
Star Wars  
Star Trek  
Goldfinger  
Compleat Beatles

Rocky III  
Poltergeist  
Story of O (\*\*caveat emptor)  
Conan the Barbarian  
Taxi Driver

\*\*\*The reclusive librarian should be advised that the Story of O is not about oranges, orangutans, or onomatopoeia.

2. Video Magazine lists the most popular titles each month. The list below is from the September 1983 issue:

#### TOP TEN VIDEOCASSETTES

##### TOP SELLERS

Jane Fonda's Workout  
48 Hours  
An Officer and a Gentleman  
High Road to China  
Airplane II: The Sequel  
First Blood  
The Lords of Discipline  
Sophie's Choice  
Best Friends  
Blade Runner

##### TOP RENTALS

First Blood  
48 Hours  
Sophie's Choice  
High Road to China  
The Toy  
Best Friends  
An Officer and a Gentleman  
Frances  
The Lords of Discipline  
My Favorite Year

### 3. Million Dollar Top Sellers and Academy Award Winners are (\*).

Airplane (1980)	Halloween (1978)
African Queen (1951)	Jaws (1975)
Alien (1979)	Jerk, The (1979)
All That Jazz (1979)	King and I, The (1956)
*All About Eve (1950)	Kramer vs. Kramer (1979)
American Gigolo (1980)	Last Tango in Paris (1973)
American in Paris, An (1951)	Longest Day, The (1962)
Annie Hall (1977)	Man for All Seasons, A (1966)
Battlestar Galactica (1978)	Mary Poppins (1964)
Being There (1979)	MASH (1970)
Ben Hur (1959)	Midnight Express (1978)
Black Hole, The (1979)	Muppett Movie, The (1979)
Black Stallion, The (1979)	*My Fair Lady (1964)
Blazing Saddles (1974)	National Lampoon's Animal House (1978)
Blue Lagoon, The (1980)	9 To 5 (1980)
Blues Brothers, The (1980)	1941 (1979)
Boys from Brazil, The (1978)	Norma Rae (1979)
Breaking Away (1979)	Omen, The (1976)
*Bridge on the River Kwai, The (1957)	*Ordinary People (1980)
Brubaker (1980)	*Patton (1970)
Bugs Bunny/Road Runner Movie (1979)	Pink Panther, The (1964)
Butch Cassidy and the Sundance Kid (1969)	Popeye (1980)
Cabaret (1972)	Raging Bull (1980)
Caddyshack (1980)	Raise the Titanic (1980)
*Casablanca (1943)	*Rebecca (1940)
Cheech & Chong's Next Movie (1980)	*Rocky (1976)
China Syndrome (1979)	Rose, The (1979)
Clockwork Orange (1971)	Saturday Night Fever (1977)
Close Encounters of the Third Kind (1977)	Saturn 3 (1980)
Coal Miner's Daughter (1980)	Silver Streak, The (1976)
*Deer Hunter, The (1978)	Smokey and the Bandit (1977)
Dirty Harry (1971)	Smokey and the Bandit II (1980)
Dr. Zhivago (1965)	*Sound of Music, The (1965)
Electric Horseman, The (1979)	Star is Born, A (1976)
Elephant Man, The (1980)	Star Trek, The Motion Picture (1979)
Emmanuelle (1976)	*Sting, The (1973)
Enter the Dragon (1973)	Stir Crazy (1980)
Every Which Way but Loose (1978)	Stunt Man, The (1980)
Fame (1980)	Superman (1978)
Fiddler on the Roof (1971)	10 (1979)
Flash Gordon (1980)	*Tom Jones (1963)
Fog, The (1980)	Tora! Tora! Tora! (1970)
*French Connection, The (1979)	20,000 Leagues Under the Sea (1954)
Friday the 13th (1980)	2001: A Space Odyssey (1968)
Gentleman's Agreement (1947)	Up in Smoke (1978)
Gigi (1958)	Urban Cowboy (1980)
Godfather, The (1972)	What You Are Is Where You
Godfather II (1975)	Were When (1980)
Graduate, The (1967)	Wizard of Oz (1939)
Grease (1978)	Xanadu (1980)
Heaven Can Wait (1978)	Young Frankenstein (1974)
Hello, Dolly! (1969)	



## J. CIRCULATION

1. The following circulation policies were established for use of the video media.

a. Circulation period. When the test began, the circulation period was established as two-weeks. With the few videos available matched against the demand, a one-week policy was quickly adopted (1 March). This seems to be ideal since it spans a weekend. When the collection is new and small, a shorter loan period may be indicated. A three-day loan period causes more follow-up staff time. Seven days is ideal.

b. There would be no renewals.

c. Limit of two videos per library card. At the close of the test, some consideration is being given to becoming more liberal. The limit being considered is two movies, plus allowance for two non-movies per card.

d. If videos are kept overdue, there will be a three-month suspension of borrowing privileges. To date there have been six suspensions. When taking out the first tape, the patron is advised of his "contract" (Figure A below) and also signs the statement (Figure B) which is attached to his application for borrowing privileges. This policy was cleared with the local JAG office.

<u>WHEN YOU CHECK OUT VIDEOCASSETTES</u>	
1.	You agree to abide by current copyright regulations regarding videocassettes.
2.	You certify that the videocassette is for private and not commercial use.
3.	You assume responsibility for any loss or damage AND you agree to reimburse/replace it for the full cost.
4.	You agree to return videocassette(s) on or before the due date. Failure to observe this rule will result in suspension of videocassette borrowing privileges for three (3) months. <b>DO NOT RETURN VIDEO CASSETTES IN THE BOOK DROP!</b>
5.	You understand that the library is not responsible for any damage to your equipment.

FIGURE A

<u>PRINT LAST NAME</u>	<u>CARD #</u>
FT MCPHERSON LIBRARY SYSTEM	
I understand that having overdue video cassettes or discs may lead to the suspension of my borrowing privileges for video in all formats for a 3 month period. This may happen as early as the first or second time.	
I also understand that returning video of any form in the BOOK DROP may lead to immediate suspension of privileges.	
<u>SIGNATURE</u>	
<u>DATE</u>	

FIGURE B

Use a format that is easy to handle. One library has their statement on an 8 1/2 x 11" sheet of paper. OK - but remember, this is another file, and checking it means costly staff time. More likely, it means your staff won't check if it's in another file. It is better to keep the acknowledgment form the same size as the borrower card/registration request form so that they can be filed together.

#### Check-Out Policy

Video cassettes may be checked out for one week. Due to the demands on video materials, there is a check-out limit of one per patron. Video materials can not be renewed due to user demands.

If a video cassette is not returned on or before the due date, borrowing privileges for video materials will be suspended for three months.

#### Care and Handling of Video Materials

1. Before use, allow video cassette to set in room temperature for at least two hours. Room temperature will prevent the video cassette from jamming your machine.

2. Be cautious of touching the tape itself. Fingerprints, dust and dirt can cause deterioration of the quality of the picture. For protection, store the cassette in its container and keep them in an upright position.

3. Heat will destroy video cassettes. Please do not keep them on top of the TV set, and avoid leaving them in closed areas such as automobiles, etc. Temperatures above 130 degrees will cause permanent damage to the cassette. Water will also cause permanent damage.

4. Always take time to REWIND the video cassette before removing it from your equipment.

5. Return video cassettes to the Circulation desk. Please DO NOT return them in the library book drop. Weather or books dropping on top of them can cause severe damage. If video cassette is returned in the library book drop, borrowing privileges for video materials will be suspended for three months.

6. The library is NOT responsible for any damage to your equipment.

#### Copyright Restrictions

Video cassettes CANNOT be copied. Copying cassettes violates U.S. Copyright laws. Video cassettes are protected by stop copy protection and attempts to copy will damage tapes.

By law, as well as by intent, the pre-recorded video cassettes available in stores throughout the United States are for HOME USE ONLY. Sales of pre-recorded video cassettes DO NOT confer any public performance rights upon the purchaser.

The U.S. Copyright Act grants to the copyright owner the EXCLUSIVE right, among others, "to perform the copyrighted work publicly." (United States Code, Title 17, Sections 101 and 106.) Even "performances in 'semipublic' places such as clubs, lodges, factories, summer camps, and schools are 'public performances' subject to copyright control." (Senate Report No. 94-473, page 60; House Report No. 94-1476, page 64.)

Accordingly, without a separate license from the copyright owner, it is a VIOLATION OF FEDERAL LAW to exhibit pre-recorded video cassettes beyond the scope of the family and its social acquaintances-REGARDLESS of whether or not admission is charged.

Companies, organizations and individuals who wish to publicly exhibit copyrighted motion pictures and audiovisual works MUST secure licenses to do so. This requirement applies EQUALLY to profit-making organizations and nonprofit institutions such as hospitals, prisons and the like. Purchases of pre-recorded video cassettes DO NOT change their legal obligations. The copyright owners right to publicly perform his work, or to license others to do so, is exclusive.

Any willful infringement of the right "for purposes of commercial advantage or private financial gain" is a Federal crime. The first offense is punishable by up to one year in jail or a \$25,000 fine, or both; the second and each subsequent offense are punishable by up to two years in jail or a \$50,000 fine, or both. In addition, even innocent or inadvertent infringers are subject to substantial civil penalties.

I have read and understand the above policies concerning video cassettes at \_\_\_\_\_ Library.

\_\_\_\_\_  
Signature

#### PROBLEM

*To control circulation of video, staff members must list each video circulated on the borrower's card. This consumes much too much time.*

#### SUGGESTED SOLUTION

*In the absence of an automated circulation system, this is the only known means of controlling circulation of video when there is a limitation on the number of items allowed to circulate on a card. When the video is returned, the title is crossed off the card. Automated circulation systems can't arrive soon enough.*

e. Video would not be interlibrary loaned. In July 1982, this was modified to permit ILL for the Time-Life/Nova series and is expected to extend to the other non-movie media. Since Fort McPherson catalogs the media using OCLC, requests have been received from universities, medical schools and other libraries to loan the Nova series. Requests have been honored.

f. Reserves would not be accepted. At first, users were allowed to put titles on reserve. This became very time-consuming since patrons had to be called. Often tapes were not picked up and sat on the reserve shelf for three days, where other patrons would see them, and want (demand) them. Considerable dialog went back and forth with the authors of this document. Nyce contended that this was exclusionary, since reserves were taken on books and other media, and that the principle should be the same. Porter - who was there on the front line - said that the time it took to handle this was excessive in return for the gains. It is frustrating for the person who wants/needs a particular title, but since most of the reserves taken were on movies, it did not seem that anyone would perish for want of information. Reality triumphed, and the taking of reserves on video ceased in August, mid-test. At the end of the test period, all librarians are now convinced that taking reserves would unrealistically overburden the staff to the detriment of other services. The staff still takes some flack from the patrons over the "no reserve" policy. Compared to the alternative, they stand their ground politely but firmly. People have been known to stay in the library for hours when they know a video title is due back that day. And how can that be bad?

#### PROBLEM

*At the start of the project, patrons were allowed to reserve materials. Even though we limited the number of reserves, it wasn't long before this became a serious staff burden. When some patrons were called to pick up the videos, either they no longer wanted them, couldn't get to the library, or said they would come and get them, and then didn't. Sometimes the videos would sit on the reserve shelf for three days before we returned them to circulating shelves. And, of course, other patrons would see them there, and want them.*

#### SUGGESTED SOLUTION

1. Don't accept reserves (Fort McPherson).
2. Accept reserves, but call once. Tell patron if not there by end of day, it will be returned to circulating shelf. AND DON'T PUT VIDEOS OUT WHERE PATRONS CAN SEE THEM.

2. Statistics. Circulation statistics were kept by type of format. They are as follows:

1982													
<u>Formats</u>	<u>JAN</u>	<u>FEB</u>	<u>MAR</u>	<u>APR</u>	<u>MAY</u>	<u>JUN</u>	<u>JUL</u>	<u>AUG</u>	<u>SEP</u>	<u>OCT</u>	<u>NOV</u>	<u>DEC</u>	<u>TOTALS</u>
BETA	20	50	67	88	103	100	110	100	184	166	191	222	1401
CED	0	9	5	1	4	11	5	5	--	7	6	7	60
LV	0	2	0	10	5	2	4	3	2	4	1	2	35
VHS	33	141	219	450	454	548	516	570	813	817	897	939	6397
Totals	53	202	291	549	566	661	635	678	999	994	1095	1170	7893

1983								
<u>Formats</u>	<u>JAN</u>	<u>FEB</u>	<u>MAR</u>	<u>APR</u>	<u>MAY</u>	<u>JUN</u>	<u>JUL</u>	<u>TOTALS</u>
BETA	261	251	262	222	234	231	176	1637
CED	28	20	6	10	9	13	13	99
LV	3	--	--	6	3	1	--	13
VHS	1160	1030	1175	1132	1126	1367	1193	8183
Totals	1452	1301	1443	1370	1372	1612	1382	9932

At a larger FORSCOM Library, Fort Bragg, the video circulation grew from 449 in October 1982 to 1615 in January 1983 (450 tapes). The Fort Wainright figures also tell the story of a rapid rise in circulation (Appendix 1). The increase and building pattern of circulation is apparent by the bottom line. VHS format obviously dominates the use pattern.

Both Beta and VHS show a steady build in circulation. The jump in total from 678 in August to September's 999 is attributed to the change in reserve policy.

It would be reasonable to question the continuance of the CED, or at least the LV format, given the use figures.

## K. PROCESSING, HANDLING AND PHYSICAL CARE OF THE MEDIA

1. Protective Covers. While some of the videotapes come in "padded" covers, complete with commercial lettering on them, most of the tapes will come with paper jackets which tend to look battered after a dozen or more uses. Fort McPherson received most of their clear plastic covers free with tapes ordered from IMS and bought more for the remainder of the collection from Bro-Dart. The covers cost between \$2.50 and \$3.00 each. They can also be used when the paper cover is worn out and has to be discarded. The clear plastic covers are infinitely more interesting to look at compared to other protective covers that are all black, with typed labels. Believe us, it makes a difference when the patron is trying to test his vision to see what is in at 40 paces. It's the difference between having a see-through plastic book jacket cover and no jacket cover on a book.

We are now learning that the plastic covers do not always get returned with the tapes.

2. Accountability. There is no regulatory requirement at this time covering property such as art prints, sculpture, video, etc. Even so, it is recommended that libraries set up an unofficial voucher file by title for receipt of videotapes much as you do for books. This will give you a running count and backup. Fort McPherson did not, wishes they had, and now does.

We see this confusion over accountability as a problem to be solved. Some tapes are picked up on supply property records by title, some are not. We feel strongly that AR 735-17 should include all library materials, with substitution of shelflist accountability as is now done with books. If this is not done, you will be embroiled in an administrative nightmare, with tapes over \$50.00 being picked up on supply property accounts. The inventory requirements are just one part of the problem. What happens when it can be replaced for \$39.95 as the price drops? If this is done, does this make us ineligible to loan them to patrons because of supply idiosyncrasies and would we then have to charge them out on a hand receipt? (Perish the thought!)

AR 735-17

Army Department  
No. 735-17

REGULATIONS  
DEPARTMENT OF THE ARMY  
Washington, DC, 20315-5001

**PROPERTY ACCOUNTABILITY  
ACCOUNTING FOR LIBRARY BOOKS**

Effective 1 December 1984

Local implementation of this regulation is prohibited, except upon approval of the Commander of the Army.

Category	Quantity
Books	1
Periodicals	1
Microfilm	1
Microfiche	1
Audio tapes	1
Video tapes	1
Reference materials	1
Maps	1
Charts	1
Photographs	1
Art prints	1
Sculpture	1
Other materials	1

1. Purpose. This regulation prescribes the methods of accounting for library books which are the property of the Department of the Army.

2. Applicability. This regulation is applicable to all Army book collections within the Army.

3. Paperbound books, records, tapes, films, and microfilm, and other non-book materials which are under indirect property control of the Army or are needed to supply property.

4. Books in number series and in field and emergency situations.

5. Books and other books not on loan from a library (books 1000 volume which are reported in position after work). See paragraph 5-10, AR 735-17.

6. Materials changed out to maintain the condition of a series. See paragraph 5-10, AR 735-17.

7. Books in Army field law libraries. See AR 735-17.

8. Substitution. The following items are defined for the purpose of this regulation:

a. Library. A service agency, identified by a US Army property control number (see 1-10, AR 735-17), not established for the purpose of providing Army personnel with a wide variety of related and unrelated materials required for information, recreation, education, research, and study. A library may be one facility or may be a system including a number of facilities such as branch libraries, bookmobiles, and/or field library units.

b. Library number series. A facility where library materials are needed, provided, controlled, and so necessary, authorized. A number series primarily provides services to library units as designated from library units.

c. Field library unit. Any collection of printed and non-printed materials, loaned, or loaned, by a library or library service center to an Army installation, subdivision, organization, unit, or activity. Books loaned to a field library unit will be listed on single line item by title.

\*This regulation supersedes AR 735-17, 10 December 1984.  
GPO: 1985-400-000-000-000



#### PROBLEM

Without full cataloging, and without a local printed catalog with full synopsis (to include names of cast members) of video media available, patrons rely on desk attendant for information. The staff member may or may not be knowledgeable about holdings. Questions become time consuming to staff.

#### SUGGESTED SOLUTION

1. Adopt full cataloging for all videocassettes and discs (Fort McPherson).

Disadvantage: If there is no access to OCLC, cataloging can be equally time-consuming for little payback. If video cards are interfiled with book cards, it may further frustrate your users. Cataloging time is too prohibitive for the small libraries. A separate catalog is best for now, at least until the computer comes.

2. Use a printed list for now. Work on getting an on-line catalog! Include synopsis in local video catalog and keep it available at the desk (Fort Wainwright).

(If it could be done all over again, synopsis would be included in catalog at Fort McPherson.)

3. AND, OR...Keep video reference books i.e. Home Video Yearbook or The Video Source Book in a prominent location. Direct patrons to them as a ready reference.

#### 4. Processing

a. Library Identification. Labels seldom work on the plastic videocassette, but they can be affixed to the videodisc. Labels can be put on the paper covers of the tapes or discs, but they usually cover up some vital information. At Fort McPherson, the tapes are more often than not being loaned without any Fort McPherson identification. Our Arts and Crafts Staff Director says that there is a stylus (Vibrotool) which can be borrowed from your local crafts shop and can be used to make identification in the plastic videotape cover without damage. Do not use one requiring heat, or you will have a melt-down. Libraries may want to take this step (volunteer project?) in the future, especially if commercial labels begin disappearing. Most of the discs are labeled just like phonograph records are.

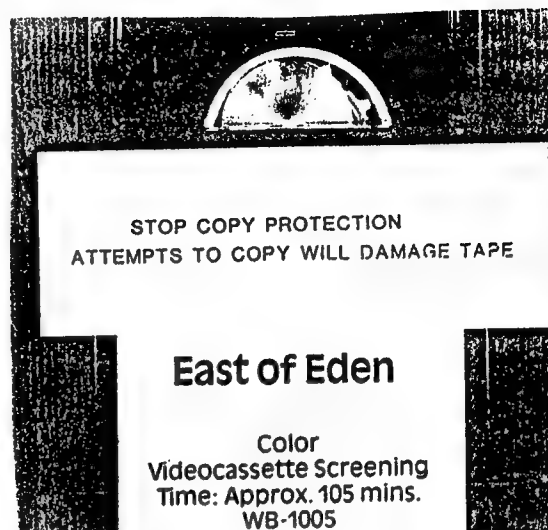
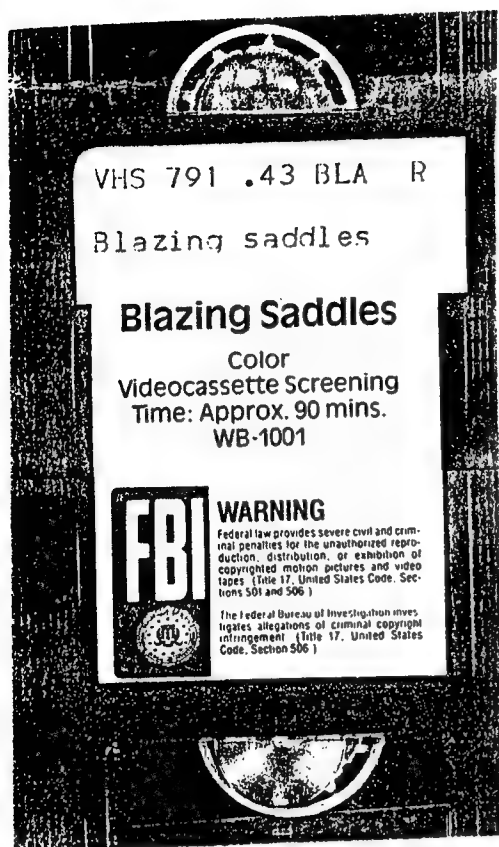
b. Call Number Labels. Two labels are used: one on the plastic container or disc cover, the other wherever possible - on the cassette or disc. Since they aren't really used, not to worry.

c. "Book Cards." A different color card was used for video to distinguish from book circulation. They are limp with use because they serve a "double duty" purpose. The video circulation cards are kept in a separate box at the circulation desk. They are filed by type of video, then by title. This way, the patron can thumb through the cards to see what tapes are in. Libraries will want to indicate the number of tapes per title on the video circulation card, just as we did with multi-disc albums in phonograph records. And be sure to count circulation accordingly.

d. Stop Copy Notice. When the stop-copy device became an issue, an additional label was affixed to the tape. Again, finding a good place for the label became a problem. And it does not stay on.

STOP COPY PROTECTION  
ATTEMPTS TO COPY WILL DAMAGE TAPE

e. A sample of processing for tapes is as follows:



5. Video Protection. It is important that patrons be well informed of their responsibilities for care of the media. The following general rules should be observed:

a. To prevent accidental damage to the tape and recorder caused by moisture from condensation, be sure that the video cassette is kept at room temperature for at least two hours before being used. Use of a cold cassette in a warm recorder could result in the formation of moisture or dew on the tape which could damage the tape or recorder, or jam the recorder.

b. Avoid dropping the cassette or subjecting it to strong shock or vibration.

c. Do not touch the tape surface itself. Dirt and oil from your skin may deteriorate the tape coating.

d. The tape in a VHS cassette cannot be spliced. Do not attempt to repair or open the cassette.



e. Always put the cassette back in its case before storage. Store in a vertical (upright) position. Why? The weight of second tape on top of another will crimp tapes. Also, the ability for air to circulate around tapes is important for maintenance.

f. Do not place a recorded cassette in a magnetic field, such as that produced by an electric motor, or power transformer. The magnetic field might accidentally erase the tape. (This is why your choice of security system becomes a new "ball-game.")

g. Keep tape in a cool and dry place. Avoid storage in direct sunlight or near heat sources.

h. Do not place cassette on the dashboard of a car, over the rear window shelf or in the trunk. Be careful of exposure to high humidity, dust or dirt.

i. For best results, store the cassette with the tape fully rewound. If the tape has been rewound unevenly, rewind it again to pack the tape properly.

j. Videocassettes may be used on only one side. Tape runs from left to right and stops when the end is reached. Avoid keeping a half-wound cassette to prevent tape damage. Do not repeat loading and unloading of a cassette without playing the tape. This may cause tape slack and result in damage.

k. Neither discs nor videotapes should be returned through the book drop. The weight of materials dropping on top of the video can cause severe damage, as well as exposure to the elements.

6. Damage. People can - and will - claim that a tape has damaged their machine, so a statement denying library liability is wise, as is a statement of copyright law.

a. Before Processing. Defective video copies can be caused during vendor's replication process as evidenced by when the film's video and audio are not synchronized, or the audio is missing. They can also be damaged in shipment. For this reason it is important that a careful visual check or spot check of each new video is made as soon as possible upon receipt. Most reliable companies will allow the defective or damaged video to be returned provided a claim form is filled out, and as long as it is returned promptly. There is a professional video tape evaluator/cleaner available. It won't help unless you have staff to use it (See next page).



b. Damage by Patron. Because the media is not checked after each circulation (which would be a Herculean task), detection by the next user is relied upon. The patron must also be adequately informed of his responsibility in this regard. When damage is reported; the library monitoring equipment is used to check it. When the extent of damage is determined, a call to the previous user is in order. This is a sensitive area because it is not possible to ascertain accurately to whom damage can be assigned. To date, only two tapes checked out were found to be damaged; in one, the film snapped. In the other, a spool was crushed. (Two other VHS tapes just got re-tired because they were flat worn out. As an indicator of use, these were Lady Sings the Blues and Somewhere in Time. Of course they were re-ordered.) No discs have been reported damaged. Again, a policy statement is in order. When there is a mix of purchase from NAF and AF, different policies may prevail and cause confusion. To date, Fort McPherson is following the same procedures as in AR 735-17, Library Book Accountability, in treating lost or damaged tapes purchased with appropriated funds. For video purchased with NAF, a policy has been established. A copy is found on the next page.

The August 1983 issue of Video has an excellent article "Tips for Tape Repair," that will help you decide when to abandon hope for restoration.

#### PROBLEM

*There is not a system that cannot be beat! Reports that commercial labels were being removed to disguise illegal copying didn't really faze us. But then we got reports that some commercial tapes were being removed from the cassette, and the copy substituted. This can be done by unloosening screws on cassette. Of course, the copy was inferior, and the library was out a good tape.*

#### SUGGESTED SOLUTION

- 1. At Fort Hood, one enterprising librarian found some of those wonderful old, reliable, extra sticky paper call number labels, and used these as a deterrent with success. Labels (one or two) were affixed by folding over the edge. The seal would have to be broken to get at the tape - and it wouldn't be easy.*
- 2. Another solution would be to get every possible variety of colored nail polish, and make your own bizarre custom color mix. The more unique and garish the better so that it couldn't possibly be duplicated. Apply to the small screws in the corner. Library personnel will be able to tell immediately if screw has been tampered with.*

7. Security Systems. If you are contemplating a security system AND video, future use to prevent losses should be a consideration. We know the Check Point system does not interfere with audio cassettes, while 3M Tattle Tape will because tape is electronic signal. This area needs careful investigation before selecting a system. Be ready for the future!

#### PROBLEM

*To make sure videomaterial is secure, all cassettes and discs are shelved behind the circulation desk. Sometimes this causes a severe traffic problem but the tapes are too easy to lose, and too tempting.*

#### SUGGESTED SOLUTION

*Keep them behind the desk. It would be as much a pain to have them elsewhere in a locked cabinet with glass. You'd still have someone running back and forth with a key. Be glad you can keep them behind the desk.*

#### COROLLARY PROBLEM

*But the patrons can't see the titles of tapes that are on the shelves from that distance. They are still taking up time by the staff having to tell them what is in.*

#### SUGGESTED SOLUTION

- 1. Keep the book cards for tapes that are on the shelves in a circulation box at the desk. Separate by format, then arrange by title. Let the patron look through the cards and decide which tapes/disc they want (Fort McPherson).*
- 2. Keep list with plastic cover at desk. With marking pencil, check those that are in. Erase mark when tapes circulate, or vice versa (Fort Wainwright).*
- 3. Suggest an eye doctor.*

For use of this form, see AR 308-15; the proponent agency is TAGO.

REFERENCE OR OFFICE SYMBOL

**SUBJECT**

**AFZK-PA-PF**

### Policy on Dropping Video Cassettes from Non-Appropriated Fund Accountability

THRU BACK

**FROM Morale Support Fund**

DATE 16 September 1982 CMT 1

Mr. CORLEY/p11/2119-3153

**TO Chief, Librarian**

1. Reference your WP AFZK-PA-ML 13 September 1982, subject: Policy on Dropping Cassettes from Nonappropriated accountability.
2. All property with a unit value ranging between \$50. and \$300. and property under \$50. considered sensitive, which retains it's original identity during its period of use is controlled even though classified as expendable for accounting purposes.
3. In reference to your request for Policy on droppage and physical destruction on present and future damaged cassettes the following is provided:
- a. Cassettes that are no longer serviceable will be reported to the Custodian, Morale Support Fund for necessary action.
- b. Cassettes that are returned damaged, whether the user is punitively liable or not, requires the following actions:
- (1) Prepare Cassette Damage Report Sheet (duplicate) and forward original to the Custodian, Morale Support Fund. Report will include facts and data on how and where the Cassette was damaged. Report should be prepared and forwarded as soon as the damage is discovered and not held for bulk reporting. (sample attached)
- (2) Maintain cassettes on your property records until receipt of the approved DD Form 1150 (Request for Issue and Turn-In) reflecting a deletion from your Hand Receipt.
- (3) Damaged cassettes may be destroyed by the Librarian after completion of above actions.
- (4) None of the above steps will be taken until all efforts have been made to repair the cassette.

.1 Incl  
Cassette Damage Report

**DOROTHY J. GILBY**  
Custodian  
Nevada Support Fund

CASSSETTE DAMAGE REPORT

33

## L. COPYRIGHT

This is the part where everyone wants to shoot the messenger!

Since what we are dealing with is the law, everything should be straightforward and by the book. Copyright in relation to libraries is something that every professional librarian studies at some time or other in the "basic" training. Title 17, United States Code, known as the Copyright Revision Act of 1976 - when dealing with print material - is, at this point, fairly clear. When the creator of a work obtains a copyright, the owner obtains some exclusive rights to do or authorize any of the following (Section 106):

1. Reproduce the work in copies or phonorecords
2. Distribute to the public the copies or phonorecords so reproduced through sale, rental, lending or lease
3. Prepare adaptations or derivative works based on the original
4. Perform the work publicly, and
5. Display the work publicly.

On the other hand, the purchaser of a legitimate copy of a copyrighted work is the outright owner of that copy and may use it and dispose of it in any way desired (Section 109). So there is no problem with loaning materials we have bought. The April 23, 1979 letter of opinion for the American Library Association (next page) assures us of that. HOWEVER: It is important to note that the right to use a copyrighted work does not include the right to reproduce the work. Sections 107-118 of the Act detail specific exceptions to the exclusive rights of copyright holders. The two sections most important to librarians are Sections 107 and 108 ("fair use").

Basically, there are three issues involved when you talk video and libraries:

1. Copying
2. Showing video to the public
3. Charging for/renting video.

1. Copying. Librarians are used to the "fair use" provisions allowed for copying of print materials by wording in Section 107 and 108 of the Copyright Law. This was an attempt to balance interests. The 1976 law sets out the principle with four tests to guide its applications in specific cases:

- a. Quantity - how much of the protected work was taken
- b. The nature of the work
- c. Practical substitutability of the copied portions for the original work
- d. Possibility or degree of risk that the copy poses to the market for the copyrighted original, i.e. the impact of the copying on the potential market for or value of the work.

SIDLEY & AUSTIN

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TELEX 51061

April 23, 1979

Mr. Robert Wedgeworth  
American Library Association  
50 E. Huron Street  
Chicago, Illinois 60601

Dear Bob:

You asked our opinion concerning a public library's use of video discs which bear a label "For Home Use Only."

We understand that libraries desire to purchase such video discs for normal library circulation and in-library use. Although the issue is a novel one and not entirely free from doubt, we believe that they may lawfully do so, that such use of these materials does not constitute copyright infringement or breach of contract. Libraries should not, however, exhibit the programs to a substantial audience.

A claim of copyright infringement would have to be based on unauthorized distribution or performance of the copyrighted work. The Copyright Revision Act of 1976, however, recognizes explicitly the right of a lawful owner of a copy of a copyrighted work "to sell or otherwise dispose of the possession" of such a copy without the copyright owner's authority. §109. Thus, libraries are free to loan the video discs to members of the public, just as they would a book.

Moreover, individual use of the video discs in the library or at home would not constitute an infringement of the copyright owner's exclusive right to perform the work publicly. While playing the video disc at home is a performance, it is not "public" for purposes of the Act. To perform a work publicly means "to perform...at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered..." §101. This clearly excludes home use, and we believe it also excludes an individual's viewing of a video disc at the library, because the viewer

SIDLEY & AUSTIN

Mr. Robert Wedgeworth  
April 23, 1979  
Page Two

CHICAGO 60603

typically will be in a private room and because a substantial number of persons would not be gathered for purposes of viewing the program. We suggest, however, that libraries not use video discs in programs for the public at large, as in projecting a movie on a big screen in a meeting room, cultural center, or the like.

While there is thus little likelihood that a library's use of the video discs would constitute copyright infringement, it is possible that a copyright owner would attempt to prevent such use based on a contract theory. "For Home Use Only" could be read as simply a restatement of the copyright owner's exclusive performance rights as discussed above, or as a condition of the sale. If the video discs are sold to libraries by the manufacturer or his agent, it is unlikely that the legend could be held to be a condition of sale since library use would clearly be contemplated by the parties. Further, there is some case law which holds such restrictions invalid. In *RCA Mfg. Co., Inc. v. Whiteman*, 114 F.2d 86, 90 (2nd Cir. 1940), the court held that the legend on records, "Not Licensed for Radio Broadcast" constituted an invalid "servitude upon the records," analogous to resale price restrictions and other antitrust violations. See also, *Universal Film Mfg. Co. v. Copperman*, 218 Fed. 577 (2nd Cir. 1914) [condition on sale of film that it should not be sold or hired out outside of country where purchased held invalid.] In both these cases, the courts found purchased on use inconsistent with the concept of an outright sale. If possession of the video discs was transferred by lease or license, such restrictions possibly would be appropriate and legally binding.

While there is always the risk of legal action by the vendor of the video discs, we believe that the legal position regarding use of the video discs in the library or in patrons' homes is a sound and justifiable one.

We hope this is useful. Please let us know if we can be of further assistance.

Sincerely,

*Newton N. Minow*  
Newton N. Minow

NNM/lp  
cc: Ms. Ella Yates  
Mary M. Hutchings

However, Section 108 eliminates the possibility of copying most audiovisual and some nonprint works. The rights of reproduction and distribution under this section do not apply to a musical work, a pictorial, graphic or sculptural work, or to a motion picture or other audiovisual work (other than an audiovisual work dealing with the news).

Moreover, the starting point really is that fair use seldom envisions copying an entire work. Exceptions have been granted, under certain provisions, for educational institutions with respect to classroom situations.

But libraries are not considered "educational institutions" under many portions of the law, and an argument can be advanced that:

"Educational use of television and radio programing is not a subspecies of the larger issue of home taping. Educational off-air taping is not merely a matter of personal convenience. Film and video are so much a part of world culture and modern history that education without the moving image would be incomplete. Educational off-air taping can take several forms; spontaneous taping for a single use or collecting for repeated use, perhaps by several cooperating educational institutions. The materials taped off-air may be unavailable from authorized sources or they may in fact be works specifically created for sale, rental, or broadcast to schools."<sup>1</sup>

But, nonetheless, my GSA contract for Time-Life Video (Appendix 5a) clearly states:

"Customer acknowledges that the programs may not be duplicated, broadcast, transmitted by cable or otherwise transmitted, on any multi-received open or closed circuit system, or displayed before the public, whether or not admission is charged. Customer shall exhibit the programs only as herein specified and use the programs for no other purpose. Customer shall not sublicense, sublease or part with possession of any program received by customer hereunder."  
(This section of the contract is in all caps for emphasis, folks.)

So, right now, except when permissions are sought (and bought) copying is illegal. Even with permissions, there is a time limit on that permission, and a limit to the number of showings. This means no copying, not even "security copies." And, certainly no self-respecting professional librarian would ever accept a copy for inclusion in the collection, just as he/she would not accept a pirated copy of a print publication from Taiwan.

To prove how serious the war is on copying, one unresolved "final" decision is whether "personal" home copying from television is legal. This is the Sony/Betamax case. The court decided that the owner of copyrighted TV/video programming has a right to protection from unauthorized recording in

<sup>1</sup>David Ladd, "Private Use, Public Policy: Copyright and Home Recording," Wilson Library Bulletin, (December 1981), p266-271.



the home via high-technology devices. This upset a previous lower-court ruling that applied the principle of "fair use" to home-video recording for noncommercial purposes. Although it is currently in appeal to the Supreme Court (during this past session the Court decided not to decide), the lower court's application of the fair use factors to audiovisual copying indicates an applicability of Section 107 to copying outside of education and the academic world. The Court applied each of the criteria in reaching its decision that home videotaping from copyrighted television programs IS an infringement of copyright.

Most of our videotapes carry a statement (some call on the image of the FBI as an exclamation point) to this effect:

"Unauthorized recording of copyrighted television programs, films, videotapes and other materials infringe on the right of copyright owners and is contrary to copyright laws."

More recently, some distributors have added "stop copy protection," just in case the FBI warning above is not enough. This "stop copy protection" is an electronic signal which is encoded on the cassette, and is designed to prevent illegal copying. Their statement of warning is not easily spotted on the tape cover. Fort McPherson felt it necessary to add their own label as an alert (See page 26). Damage is done to the tape being copied, not the new copy.

How home copying could be controlled is another matter. Right now, VCR owners who tape television programs to watch later, or to build up a permanent library, are in legal limbo. It is not likely that VCR's will be banned. What probably will happen is that Congress may add a fee to the price of VCRs and/or tapes to compensate copyright owners - but this is far from a fait accompli (And we're glad we aren't the ones who have to figure out how to compensate everyone involved). The issue of fair use has not been allowed to cover complete copying, and has never been allowed to cover as large a group of users as the public. The Supreme Court may render the final decision, but Congress will become the court of last resort. Five million VCR owners want the matter settled, and the number continues to grow.

COPYING? CLEARLY NOT PERMITTED

2. Showing Video To The Public in Libraries. Again, go back to the videotape you are looking at in your home. This warning is showing up increasingly:

"Licensed only for noncommercial private exhibition in the home. Any public performance, other use or copying is strictly prohibited. All rights under copyright reserved."

For stronger words yet, a more comprehensive statement is found in Videophile: Magazine for Home Video Enthusiasts, August/September 1982 issue, p59 (see next page).

## WARNING!

### "For Home Use Only" Means Just That!

**By law**, as well as by intent, the pre-recorded video cassettes and videodiscs available in stores throughout the United States are **for home use only**.

Sales of pre-recorded video cassettes and videodiscs **do not** confer any public performance rights upon the purchaser.

The U.S. Copyright Act grants to the copyright owner the **exclusive** right, among others, "to perform the copyrighted work publicly." (United States Code, Title 17, Sections 101 and 106.) Even "performances in 'semipublic' places such as clubs, lodges, factories, summer camps, and schools are 'public performances' subject to copyright control." (Senate Report No. 94-473, page 60; House Report No. 94-1476, page 64.)

Accordingly, without a separate license from the copyright owner, **it is a violation of Federal law** to exhibit pre-recorded video cassettes and videodiscs beyond the scope of the family and its social acquaintances—**regardless** of whether or not admission is charged. Ownership of a pre-recorded video cassette or videodisc **does not** constitute ownership of a copyright. (United States Code, Title 17, Section 202.)

Companies, organizations and individuals who wish to publicly exhibit copyrighted motion pictures and audiovisual works **must** secure licenses to do so. This requirement applies **equally** to profit-making organizations and nonprofit institutions such as hospitals, prisons and the like. Purchases of pre-recorded video cassettes and videodiscs **do not** change their legal obligations.

The copyright owner's right to publicly perform his work, or to license others to do so, is exclusive.

Any willful infringement of this right "for purposes of commercial advantage or private financial gain" is a Federal crime. The first offense is punishable by up to one year in jail or a \$25,000 fine, or both; the second and each subsequent offense are punishable by up to two years in jail or a \$50,000 fine, or both. In addition, even innocent or inadvertent infringers are subject to substantial civil penalties.

The companies listed below support the:

#### Film Security Office

Motion Picture Association of America, Inc.  
6464 Sunset Boulevard, Suite 520  
Hollywood, California 90028  
(213) 434-3117

If **your** legal rights were violated **you** would insist upon seeking appropriate redress. So will the undersigned companies.

- Avco Embassy Pictures Corp.
- Columbia Pictures Industries, Inc.
- Columbia Pictures Home Entertainment
- Walt Disney Productions
- Walt Disney Home Video
- Filmways Pictures, Inc.
- Metro-Goldwyn-Mayer Film Co.
- Orion Pictures Company
- Paramount Pictures Corporation
- Paramount Home Video

- Twentieth Century-Fox Film Corporation
- Magnetic Video Corporation
- United Artists Corporation
- Universal Pictures, a division of  
Universal City Studios, Inc.
- MCA Videocassette Inc.
- MCA Videodiscs, Inc.
- Warner Bros. Inc.
- Warner Home Video Inc.

And they are on firm ground. On this issue, the term you will most often hear is "a circle of friends." This means that if your local recreation center is showing videotapes publicly, announced or otherwise, they are infringing on the law. Anything that can be construed as a public performance runs the risk of a suit. If your library has the equivalent of small, booth type "listening" or audio-visual rooms, some case might probably be made for letting the user and a few of his/her friends into the room to view a video. But as for you, the librarian, loading the machine and showing it - better not! Our advice is to avoid the whole issue since it is so fraught with possibilities for infringement - and to keep those videos as a circulating collection.

One library has reported that they were ordered to sign out tapes for showing in the recreation center, not to an individual, but to the organization. This practice cannot be condoned. Individuals are responsible for use, not organizations. We sign out materials to individuals.

#### PROBLEM

*I try to tell my boss about the copyright law, but he isn't hearing me. He orders me to do things I know (or suspect) are illegal. WHAT SHOULD I DO???*

#### SUGGESTED SOLUTION

*We are not sure this is a solution.*

- 1. He/She is your boss. We know you are talking about a non-librarian, or it would not be a problem. You do have the responsibility for:*
  - a. Knowing the law (ignorance of the law is no excuse).*
  - b. Notifying your superiors of the potential problem the Army would have in violating the law.*
- 2. In this situation you should:*
  - a. Contact the JAG office (in writing) and get their opinion (in writing).*
  - b. If ordered by anyone to violate a law, get these directions in writing, with a signature. (This does not necessarily relieve you of responsibility, but it does show you were aware, and informed others.)*
  - c. Show him/her this report or other documentation.*
  - d. Advise of situation to next higher technical level.*

Just as there are written materials that have outlived their original copyright status and have passed into the "public domain," so there are movies/videos that do the same. One company is capitalizing on this and selling these videos for "public showing." They are priced at from \$64.95 to \$104.95. Fine - just know your vendor, check on the status of the copyright, and use for programs once you are assured of that. Just don't be tempted to decide this yourself.

Some non-movie videos can be used for programming. In checking on this, however, be warned that each title must have its own separate letter giving permissions. Even Time-Life, Inc. has stated that they cannot give blanket permission for all of their titles, because of their varied rights purchasing agreements. The permission given probably will have a specific time limit, and/or other limitations on that permission.

The April 1983 issue of American Libraries reported that Los Angeles County Library had leased videocassettes of motion pictures to show within the library. The annual leasing fee ranged from \$100.00 to \$250.00 per title depending upon the quality and quantity. They are quoted as saying: "Licensing should make it easier for libraries to serve their users while at the same time comporting themselves under the ambit of the law."

#### PLAYING VIDEO IN LIBRARY? ONLY IF...

3. Charging for/renting video. This is probably the most murky and hardest to fathom. The buzz word in this instance is "first sale doctrine." Under current copyright law, this means that when the copyright owner sells his item, he loses all rights on further disposal. You still can't copy it, can't perform it. It has been compared to rental book collections, which are hardly in existence today.

Without trying to unravel the complexity of the two step distribution, what you need to know is that the current limitation is that the video can be rented only for personal use (again, your "circle of friends"). This is why the many video clubs are still in existence.

A video club membership can range from a flat fee of \$50.00 (depending upon what the traffic will bear), or a graduated charge of \$40.00 the first year, \$10.00 each year thereafter. The member can then rent video for \$3.00 to \$8.00 per night; or a range of 3 days for \$5.00 to \$7.00. Nonmembers may also rent, but at a higher rate, and must usually leave a deposit of up to \$100.00.

Charging, i.e. renting them is not now illegal - though there are cases pending in the courts and indications are that there will be changes in this area, likely in the form of licensing fees.

But read your contract when you buy. That GSA contract for Time-Life Video clearly excludes the possibility of charging. As librarians, you are responsible for reading the fine print.

The producers in Hollywood and in the movie industry have trained their guns on getting a repeal of this first sale doctrine. In the past, every conceivable form of rental scheme was adopted and eventually dropped. There were four bills introduced in the past session of Congress on this issue. The Restriction of Video Rentals Bills are titled "Consumer Video Sales/Rental Amendment of 1983" (S.33/HR 1029) and provide that: "unless authorized by the copyright owner, the owner of a particular (purchased) copy of a motion picture or other audiovisual work may not, for purposes of direct or indirect commercial advantage, dispose of the possession of that copy by rental, lease, or lending." Offered as an amendment to existing Section 109(a) of the copyright law, these rental restriction bills become effective immediately upon enactment. If this is enacted, it appears that all rentals would stop dead in their tracks, even though an appeal is likely. If this is not passed, and the first-sale doctrine is repealed, you can expect that rental prices would be raised to perhaps double the current daily rates, and the titles available for rental would be reduced - forcing the user to buy tapes they may not want to own.

#### RENTING VIDEO? LEGAL FOR NOW

In conclusion, the copyright issue is still fluid. It should be no problem if you keep yourself informed, and then abide by what has been established.

## M. FEES AND CHARGES

With the introduction of video into library systems, it was natural that on first sign it seemed a neat way to gain Locally Generated Income (LGI). This "hot" issue is probably best summed up by stating the problem.

### PROBLEM

MY COMMANDER/DPCA/MORALE SUPPORT OFFICER is getting dangerously close to demanding that we charge for circulating video. I can't bear the thought of adding still more tasks to a staff that barely gets lunch. Of course we wouldn't get additional staff to handle it. More than that, it means I have to run to finance office with 7 copies of something every day. I don't think it would be worth it because there are already so many things we don't get done. HELP - WHAT DO I DO NOW??????

### SUGGESTED SOLUTION

1. Point out to your leader that money isn't everything. Seriously though, this is a hard one. Your library is doing what it's supposed to do, which is to offer information and leisure time activities equally to those who can and cannot afford fees. The popularity of the new media is translating itself into further interest in your other holdings. Surely no sensible manager would want to destroy that. BUT BEYOND LOGIC, the economics of the thing still is in your favor. Other public libraries are not rushing to charges for three reasons:
  - a. The lack of a firm decision on its legality.
  - b. The additional workload to the staff.
  - c. The fact that - once you charge - you're expected to be a business. This means many duplicate copies of titles. It means patrons are going to want their money back if the tapes/discs are not "perfect." It means you will only make money if you have a large inventory, and if it is maintained.
2. Since you work for the Army, you have a few other reasons:
  - a. If you have a mix of videos bought from non-appropriated funds, and some from appropriated funds, they are on different property lists, and monies would have to be separated. Money collected on appropriated fund tapes would have to be marched back to the US Treasury.
  - b. There will be additional costs in handling the money itself. (Estimate time needed, including yours, to collect, account for and turn in money.)
  - c. Libraries are no longer eligible for use of non-appropriated funds. Supply and equipment purchased with NAF should be transferred to appropriated fund property (just as books are when they were bought with NAF).
  - d. This is the most important. There is still a big hurdle to overcome on the question of the legality of collecting monies for materials purchased with appropriated funds. My sources say it is still illegal. We may need a Supreme Court decision ourselves on this one.
3. BOTTOM LINE/NYCE OPINION. If I were in a library and had to charge for videos, I wouldn't have them. Too much is too much. If extra staff were allowed to accommodate it, I would still have reservations. The operating librarians at Fort McPherson agreed with this opinion.

Based on the premise that our library program is no longer supported with non-appropriated funds, libraries (and everything contained therein) become an appropriated fund supported activity. We are advised that it is appropriate to have library owned equipment transferred to AF property books, AR 710-2, otherwise it will be impossible to get maintenance performed. (It may be anyway, but that's another, separate problem.) If this is true, the issue of charging for appropriated fund materials must be squarely faced. There has been a reading of the policy which states that monies collected for appropriated fund materials (i.e. lost books, etc.) MUST BE returned to the U.S. Treasury (See Appendix 4d). This has not been officially modified in anything written to date. There has been some attempt to have the monies so collected returned to the S3100 account and used by libraries, but as of this writing no installation has reported being able to use monies so deposited. This issue, like the one on accountability, must be resolved - and soon.

But now we come to the crux of it all. Sure, additional workload is a factor. And the cost inherent in collecting these monies must be considered and measured against the gains. (Nyce says, "especially at the expense of implementing the new AACR2 rules, the retrospective conversion that needs doing, and even the overdue, bibliographies, and reference that is not getting done"). But the real issue becomes one of ethics. Robert Wedgeworth, Executive Director of the American Library Association, writing for USA Today in January 1983, sums it by saying:

"Libraries are critical links to bringing information to all. New technologies are changing the ways information is recorded, stored and retrieved. Many libraries have video recorders, and an increasing number provide off-the-air tapes of news and other programs for in-library viewing by patrons who can't afford to buy their own recorders and wouldn't otherwise be able to view programs. If the ruling (in the Sony case) stands,...it asks librarians to pass judgment on a patron's intended use of materials...Discriminating among educational use, entertainment or a patron's passing interest is impossible and violates long-established ethical principles."

And not only that. The Librarian's Code of Ethics, Article VI states:

"Librarians must avoid situations in which financial benefits (might be) gained at the expense of library users."

The foundations of public library service are rooted in the availability of library materials for all people, no matter their station in life. Have we come to the point where people will be denied use of some materials because they cannot afford it? The argument extended aims at basic rights of information, and how it is gained - and the line is too fine to be defined here. It is a step that should not be taken casually.

## N. CENSORSHIP

A relatively easy issue, compared to the one previous. There is no place for censorship in libraries.

Back to the test project. As more sophisticated films became available, and were bought, this problem surfaced:

### PROBLEM

*Family members under 17 years of age were checking out films dealing with violence, sex and other controversial topics/treatments without their parents' consent.*

### SUGGESTED SOLUTIONS

1. Adopt a reputable rating system i.e. Motion Picture Association of America (MPAA) and mark all films as they are processed. Include information on circulation card. Do not allow persons 17 or under to take out R-rated (or X-rated) films with their parents' consent.

### OR

2. Mark only those films rated "R" or "X" and adopt non-issue policy same as above (McPherson).

### NYCE ADVICE

1. Be sure your written selection policy addresses this subject and handling of video.
2. Discuss with your Morale Support Officer/DPCA/and (or) Post Commander if you see a potential problem.
3. Do not handle X-rated films at all. Have a tendency to think people with esoteric tastes should find their materials elsewhere - unless a great number have the same taste. Don't know what to tell you if it is your Commander who requests the material. Not because of a value judgement, but for the same reason you use in buying other materials. We can't buy everything for everybody, so buy those things used by the most number of people.

## O. PUBLICITY

We never thought it could be said - but this is one part of the library collection that self-sells. Word of mouth alone would probably do it. The news that your library has video to go will spread, and you will be swamped with questions about "when" the tapes/discs will be out, "when" will you get new titles, endlessly etc.

Fort Wainwright made a list of video available, with annotations, including cast members. The list is by call number, with a title index.

Fort Sheridan distributed a yellow flyer called A Full House of Home Video Hits, with rules for use, and care of video.

Fort Bragg announced their collection through their MSA flyer, Dragon Updates.

The publicity of Fort McPherson video was a project for a librarian intern. Several DB announcements were featured, and an articles for the post newspaper, The Sentinel. A 17" x 22" gold and black metallic poster was distributed on post. All of the publicity releases used the VIDEO-TO-GO Catalog cover, and it became a recognition factor (see next page).



# VIDEO TODAY & TOMORROW

## AT YOUR POST LIBRARY

come in, get your free catalog and  
check-out the available titles and formats  
in our video collection.



### THE LIBRARY HOURS ARE:

Monday	0900-1630
Tuesday	0900-2000
Wednesday	0900-2000
Thursday	0900-2000
Friday	0900-1730
Saturday	1000-1700

← Daily Bulletin Announcement

## library

### LIBRARY HOURS

Monday	0900-1630 hours
Tuesday	0900-2000 hours
Wednesday	0900-2000 hours
Thursday	0900-2000 hours
Friday	0900-1730 hours
Saturday	1000-1500 hours

AL

### VIDEO TODAY & TOMORROW

AT YOUR POST LIBRARY  
come in, get your free catalog and  
check-out the available titles and formats  
in our video collection.

Are you turned off with the cost of movie tickets? Let's not mention the discomfort of standing in a long line and finally ending up sitting next to an annoying person.

If so, tune in our Post Library and check out their collection of Video-cassettes and Videodiscs. In the privacy of your home, you can recapture the Greatest Moments in Baseball or Boxing's Greatest Champions.

How about exploring the battlefields and the universe with the Time-Life Nova series? You may even revisit the "Old West" with John Wayne in She Wore a Yellow Ribbon and in True Grit or check out Elvis at his best in Blue Hawaii. Do you want to see some classics? Relax and enjoy African Queen, Ben Hur or Bridge on the River Kwai.

Do you want to see something new? Take a look at French Lieutenant's Woman, Kramer vs. Kramer, Ordinary People or 9 to 5. The Adventures of Pinocchio, Mickey Mouse and Donald Duck and Heidi are also available for the younger crowd.

The Fort McPherson Post Library System provides one of the best selections of Video Tapes and it's free of charge. Active duty military, retired military, dependents, and civilians at Fort McPherson and Fort Gillem are welcome. All you need is your library card and your own video machine. The library also provides a Video Tapes and GO Catalog, listing all of the available titles and formats. If the titles you want are not listed, feel free to make a suggestion in the back of the catalog and return it to the circulation desk.

Don't be left out--come check it out!

Fort McPherson NSA Bulletin  
July 1983

## P. THE VIDEO-TO-GO CATALOG

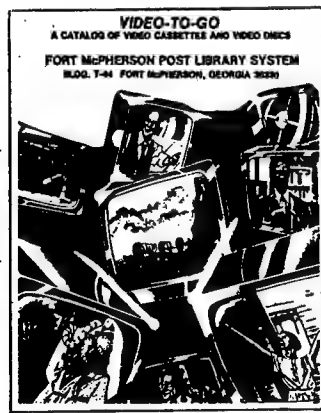
The listing of available video in a catalog format was prepared for the "opening" collection, but in fact some of the video had been circulating before the official announcement date. Five editions have been issued. The latest edition is enclosed with this report (Appendix 6).

The printing of a catalog would be a problem to smaller libraries who do not have access to word processing equipment. This catalog was prepared for Fort McPherson's library in the FORSCOM Library Office, and is updated on a quarterly basis. To retype with additions on a regular typewriter would greatly increase the labor costs. Although the addition of a synopsis of each video would help, it would also increase printing costs of the catalog. Later editions of the catalog will be reduced in size to 5" x 8" to further limit costs.

As a result of a suggestion received, the latest edition of the catalog includes Motion Picture Association of America (MPAA) ratings on movies.

Whether there will still be a need for the catalog once all video is cataloged is still to be determined. (For the record; Porter says no, Nyce says yes.)

Even with the catalog, the dominant question is, "What's in?" To solve that, patrons still thumb, and wear to shreds the circulation cards to learn what video titles are available for their viewing. A small price to pay for that kind of interest!



### III. ASSESSMENT OF PROJECT

#### A. CONCLUSIONS BY PORTER

Video is the "in" thing. It is also very expensive if you buy your own tapes, or even if you rent a couple of movies a week. The library that can afford a video collection will uncover new found popularity. This new media adds visibility to even the most obscure library and will increase your patronage, circulation, and your funding problems.

Can you really justify two copies of Star Wars at \$98 each when you can't get enough copies of Space for only \$17.95 each? Even though Flying Down to Rio is a bargain at \$65 you could also use another copy of the NCO and Officer Guides, plus a replacement copy for The Green Berets which was lost last year.

Our experience with video has led to other problems. If you have more than one format, then you are constantly criticized for having obtained the right movies in the wrong format. You might get around this by obtaining all titles in all formats, but this is not reasonable, nor possible. It is, with our procurement system, even impossible to be certain that we have like titles in VHS and Beta, let alone the discs.

Control of the cassettes is another problem. Without a detection system, controlled access is almost required. Our titles are picked up by individual titles on our hand receipt and the "every six month inventory check by disinterested parties" has been as regular as clock work. If you in fact have "closed stacks" for your video, then be prepared for added staff time in getting the cassette, putting back the ones not wanted, substituting others, etc. (Note: Fort McPherson is scheduled to install a detection system in FY 84.)

Circulation of video has become a very time-consuming operation. In fact, other duties go undone and valuable time is simply lost to maintain the video collection, files and controls.

Fort McPherson shows an increase of attendance comparing November 1981 to November 1982 of over 50%. Much of this new attendance can be attributed to video. As already stated, the video is a time-intensive collection to maintain, and a 50% increase in patronage in one year can send the most hardened of overworked technicians off to intensive care.

The unanswered questions of our video program are still there, and will not go away. Some day the question of accountability will have to be addressed, as will the legality of who pays for damaged materials.

The benefits of video are many, and the ability to serve a new clientele is great. However, an understaffed, overworked library is flirting with disaster. The problems will multiply and get even more serious. The major problem with video is not the dollar expense, but the time expense.

## B. THE LAST WORD - NYCE CONCLUSIONS

The bottom line question is: "Is the introduction of the new media worth the time and expense?" From the theoretical ivory tower, the answer is loud and clear - "YES." Post libraries suffer from lack of visibility, and certainly video gives you that. We also suffer from a perception of being "book bound," and video helps to change that image. It is a format we will contend with from here on. We need to accommodate ourselves to the special handling needed in offering video, and use the demand to justify the needed staffing, budget adjustments, and changes necessary. Video is a desirable enhancement now, and an essential element in gaining information in the future. Realistic planning, budgeting and staffing should follow. This field will not remain static, and neither should we.

Some of the problems encountered in handling the media will be resolved when we all have automated circulation systems, and "video" card catalogs to match our collection. Were we forced to charge for use of tapes as a means of gaining income, and if that were ever translated into a need to be self-sustaining, my reaction would be quite different. The requirements for handling monies within Army are stringent, librarian-consuming, and self-defeating. If it means other services, the reference work, the cataloging, or the liaison with other community agencies does not get done because we're making change and trotting over to Finance with 7 copies of something daily, it is not worth it.

The media will not be denied as an appropriate format for libraries. The potential for information transfer is already too firmly established. Our public has been growing up with video and it is a part of their lives. To deny it as part of your collection is to court comparisons to the ostrich, or worse - the dinosaur.

So, if you decide to "go for it" now, do it! Good planning, informed decisions, and a strong formal policy are all essential for success.

# **VIDEO IN ARMY LIBRARIES**

## **APPENDICES**

## VIDEO AT FORT WAINWRIGHT, ALASKA

by Isabelle Mudd

After reading the Nyce/Porter report, I realized that our experience at Fort Wainwright was quite different. This difference has been due to location, circumstances {local situation} and the development of the technology.

Fort Wainwright, the farthest north Army Post, is a cold weather training center. Because of its location, each year, between October and April, from four to five groups of up to 1,000 soldiers each, are given arctic survival and cold weather training. Each group stays about four weeks and spends time on the post as well as in the field. This training is called Battalion Combat Training {BCT}. In addition to BCT {which occurs every winter}, every other year another exercise, Brim Frost, is held in Alaska during January and February. This field exercise involves from 15,000 to 20,000 troops from several of the services, but mainly from the Army and Air Force. All are active duty military and therefore are entitled to full library privileges. Both Brim Frost and BCT would be at Fort Wainwright at the same time. It was obvious that there would be some use of the library, and that these troops would be looking for something to do.

Being a former library/media specialist, the handling of everything from videocassette tapes to music instruments to sculpture to audio visual equipment made me comfortable with a wide variety of media. My first winter at Fort Wainwright, we received many requests for films which we filled with those available from the Alaska State Department of Education's Film Library, located in Anchorage. Because of the existing heavy demand, and the distance, AND the fact that there was a handling fee, other solutions to meet this need were sought.

NAF proposal for funds was submitted in 1977 to purchase a video system consisting of a videocassette player, monitor, induction loop, wireless headsets, and some entertainment type programs, chiefly football, which were justified for BCT use. At this time, 3/4 inch was the state-of-the-art. The technology still had not developed the 1/2 inch home market. Sony did have the Beta format, but it had not been widely accepted. The Army standard was 3/4 inch so the proposed purchases could also be used on other equipment at Fort Wainwright. In fact, this was a selling point for the first proposal.

The equipment was finally installed in April 1978, after the BCT exercises that year, but in time to test it out and be in place for the next ones. Using a locking mount similar to those you might have seen in some motels, the monitor was secured to a wooden post in the reading room. The wireless headsets, videocassette player, and programs were kept behind the circulation desk. A locking equipment cabinet was purchased to house the player. Library staff at the circulation desk operated the player and checked out the wireless headsets. A record of used programs were kept. With the enthusiastic support of the Morale Support Officer and the DPCA, as well as the Brigade officers, we were able to increase our program holdings.

I often get questions about the induction loop and wireless headset equipment. The loop is a flat cable antenna which is taped to the ceiling in a continuous loop near the desired seating area. It sends a signal which can be picked up by the wireless headset so that a patron without the headset can sit in the same area and read without hearing the program. The patron with the headset can move around freely within the induction loop area so the system is not as confining as one which uses the traditional headsets with listening stations. This equipment was purchased from a local dealer. About the only fault with the system is the need to check the headsets after each use to see if the batteries need replacing. If patron or staff member forgets to turn the headset off when finished, the battery will continue to discharge.

Making the best of a mess{hall}, which is what the Fort Wainwright library used to be, we began looking for another location for still another player and monitor. We located it at the far end of the room, in another corner, and again set up remote use, still to be controlled by the staff at the circulation desk. Here we offered college level courses using video programs during the lunch hour. Since the main body of information in these courses was presented via television programs, even the infantry soldier who went to the field during the year was able to work on his college degree. The instructor {from the University of Alaska} met with the students about three times during the semester and provided them with course outlines, prepared the final exam, and gave the students grades. Class enrollments averaged about ten; there were few dropouts. Many of our rich collection of educational videocassette programs were purchased with Education Funds. This program has since been discontinued, due to outside circumstances. Students still come to the library to use the CLEP study tapes.

In the summer of 1980, the videocassette market was surveyed, and it was decided to introduce a collection of about 100 1/2" VHS movies - should funds become available. Our decision was to begin with only one format since it would be a small collection. At that time, the videodisc was still not ready, and Beta had a very small part of the market. This made the VHS the obvious choice. Enough programs had arrived by December that we could begin to circulate them. We soon discovered that definite guidelines had to be established. The fewer rules the better, but enforcement should be consistent. With a small collection, prompt return becomes crucial - and you are caught in the middle if they are not. We established the policy that if audio visual equipment and video materials were not returned on or before the due date, the patron would no longer be allowed to borrow. This applied only to av materials and/or video - not to other library materials. Actually, we suspended the patron for a three month period {and explained it to him} for the first offense, and for six months for the second offense. We have had few suspensions during the two years the program has been in place.

By the time we acquired the 1/2" VHS tapes, our 3/4" collection had long outgrown the circulation desk. The 3/4" tapes were then moved to the open shelves with some worry which was unfounded since individual borrowers rarely had players in this format. With a little advertising, the news of the 1/2" tapes spread, and we acquired new patrons - both military and civilian. We especially noticed the Air Force patrons from Eielson AFB which is 26 miles

from Fort Wainwright, since they seemed to feel that they were entitled to special privileges because they lived so far away. Consistency won, and the same rules applied, solving the problem. Circulation is presently operating smoothly.

Individuals are still allowed to schedule video programs in either of the monitor areas, played from the circulation desk. We added two more 3/4" Sony players and small monitors in the winter of 1981/82, from a CAP grant. They are located in the reading room and the patron can put on his own program. To use one of these programs, the patron must check out a regular stereo headset at the circulation desk, and sign up for the title of the program he is interested in. This gives us useful data on the use of our programs.

Thus, the video program at Fort Wainwright grew from a few 3/4" videos which could be shown on one monitor, to a collection of over 1000 3/4" and 1/2" programs which can be viewed on several monitors or which may be checked out for home use. Since this program was developed over a period of about five years, we were able to assess the situation each time we added to it. It would not have been possible to fund the complete program at one time. Video was included in our unfinanced requirements of our budget each year, and was included in our five year plan.

We maintain a voucher file of our videocassette tapes. They are kept in one voucher, but a running count of 1/2" and 3/4" titles are kept. We began cataloging the 3/4" tapes as soon as they were received. They are all cataloged and cards are interfiled in the card catalog. However, we find that the patrons want separate listings of our video programs; so we have published two 3/4" catalogs, which were arranged in shelf list order for typing and included both subject and title index. We have started to catalog the 1/2" movies, but have decided that a catalog listing to hand out to patrons is more important. A catalog with annotations was printed after we got an Apple II for the library, using the Applewriter word processing program. However, we found that the data processing print quality did not copy well enough to reproduce using the Morale Support Office electronic stencil machine, so the catalog was run off on my home system, using a Selectric II typewriter as a printer. This produces excellent copy, but is relatively slow. As we added new titles to the 1/2" list we found that a title listing of movies is not sufficient, although it does provide a quick list. We are now producing new catalogs in both formats. It is difficult to find the time and staff to produce the catalogs, especially since the Apple II was purchased for patron use.

Originally, our loan period for videotapes was for three days. When the collection expanded, we increased loan period to four days. Patrons were pleased with this, and it did allow for the weekends. Each patron is given a list of rules and care of videocassette tapes. We now give one day grace if the tapes are returned late, and suspend when not returned within five days. We call videotape users on the fifth day to give them the opportunity to return them in time and avoid suspension. Parents are asked to give permission for children to borrow the 1/2" movies, especially those rated "R". We also require parental permission for underage children to view "R" rated movies.



Since most of the patrons return their four tapes at the time they pick up new ones, we haven't found it necessary to keep any additional records of what they check out. It is possible for a patron to have more than four tapes out at a time, but at this point it has not become a problem. The loan period is short enough so the staff would become aware of an infraction.

Video tapes in both sizes are interlibrary loaned. One professor at the University of Alaska uses The Green Machine each year in his classes. We also take reserves on VHS movies the same as on other materials.

Eielson Air Force Base Library has recently taken a survey to assist them in the implementation of their video project. Of their 1,329 respondents, only 6.5% owned Beta players. 64.9% owned VHS, and the remaining 28.6% either had none or did not respond to that question.

The VHS tapes are kept in locked metal cabinets in the circulation desk area. Staff open the cabinets and take out the tapes as patrons request them. We had a problem with patrons wanting access to the cabinets in order to see which tapes were in the library since there is usually a large number in circulation. Staff members became impatient with patrons who took time to make their selections. We started using our Apple II to run off a list each morning of tapes which were in, but this proved to be too time consuming. We finally laminated a list of all the titles available, and kept it at the circulation desk. A felt tip pen is used to check off titles which are checked out. Patrons assist by checking the list as they make their choices. It is a simple matter to remove the check marks as tapes are returned and shelved.

Included in this report are some tables of library circulation statistics and library in-house use for FY '81, '82, and the first part of '83. It is interesting to note that circulation has increased in all areas - including books.

Although there may be some other factors involved in our increased library statistics, such as extended hours of operation, and our participation in the orientation briefings given to incoming soldiers, it is obvious that much is due to the video program. Despite the additional work involved in the circulation and maintenance of equipment and tapes, it has made the library more visible at Fort Wainwright.

For my conclusions, reread those of Nyce and Porter. They have told it like it is. There is one more piece of advice I would add. Don't forget to include your staff in the planning process. It will make a difference in their daily routines and you will need their support. Don't be afraid of video--it is just another way to store information, or to tell a good story.

IMPACT OF VIDEO ON FORT WAINRIGHT LIBRARY  
FY 81-82

Library Users:

	<u>FY 81</u>	<u>FY 82</u>
Dec	2686	7393
Jan	3052	4229
Feb	2874	4686
TOTAL:	<u>8612</u>	<u>16,308</u>

Users almost doubled from FY 81 to FY 82

Circulation:

	<u>FY 81</u>	<u>FY 82</u>
Dec	2963	6813
Jan	3926	6859
Feb	4552	9553
TOTAL:	<u>11,441</u>	<u>23,225</u>

Circulation almost doubled from FY 81 to FY 82

This increase in library use is attributed primarily to the audiovisual program. However, the increase in video viewers in the library is having a positive effect on other areas of circulation. For comparison, looking at FY 81 and FY 82 Dec-Feb, as the viewing of videotapes increased, so did the circulation of books.

FY 81	Video Viewers	Book Circulation
Dec	416	974
Jan	1361	1214
Feb	397	1405
TOTAL:	<u>2174</u>	<u>3593</u>
FY 82	1107	1141
Jan	1321	1561
Feb	1985	1721
TOTAL:	<u>4413</u>	<u>4423</u>

It would appear that the videotapes serve as a drawing card and that once the patron realizes what else the library has to offer, the patron will take advantage of borrowing these materials.

## CIRCULATION\*- FY81

DATE	BOOKS	ALBUMS	VHS	3/4"	FILMS	EQUIP	PBKS
8010	1,323	657			58	23	245
8011	1,180	515			43	7	166
8012	974	583			92	30	239
8101	1,214	523	145	44	55	29	255
8102	1,405	512	245	54	55	31	295
8103	1,430	631	199	13	47	31	464
8104	1,287	593	145	13	46	30	243
8105	1,196	362	74	16	39	21	267
8106	1,381	492	50	27	11	22	217
8107	1,305	678	62	5	23	39	199
8108	1,361	626	64	17	10	29	211
8109	1,298	709	59	18	14	22	174
-----							
AVERAGE:1,279		573	115	23	41	26	247
-----							

## CIRCULATION - FY82

DATE	BOOKS	ALBUMS	VHS	3/4"	FILMS	EQUIP	PBKS
8110	1,300	914	145	23	22	47	254
8111	1,464	722	337	95	11	27	326
8112	1,141	545	475	33	19	28	223
8201	1,561	515	562	28	18	29	178
8202	1,721	626	460	84	43	29	223
8203	1,748	775	408	51	15	32	284
8204	1,577	692	471	9	8	20	233
8205	1,342	629	424	41	17	14	284
8206	1,370	847	364	13	14	22	379
8207	1,370	655	418	9	3	17	462
8208	1,512	717	393	54	11	16	347
8209	1,827	765	896	37	17	27	249
-----							
AVERAGE:1,494		700	446	39	16	25	286
-----							

## CIRCULATION - FY83

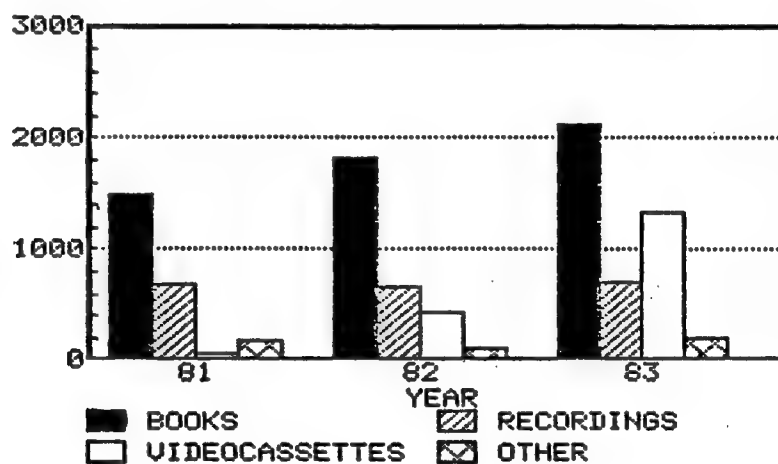
DATE	BOOKS	ALBUMS	VHS	3/4"	FILMS	EQUIP	PBKS
8210	1,678	1,067	1,348	33	17	26	259
8211	2,010	1,014	1,450	55	14	25	368
8212	1,720	1,069	1,746	62	27	52	160
8301	2,086	1,056	1,626	52	23	30	352
-----							
AVERAGE:1,873		1,051	1,542	50	20	33	284
-----							

\*Major circulation items

# STATISTICS - FORT WAINWRIGHT ALASKA

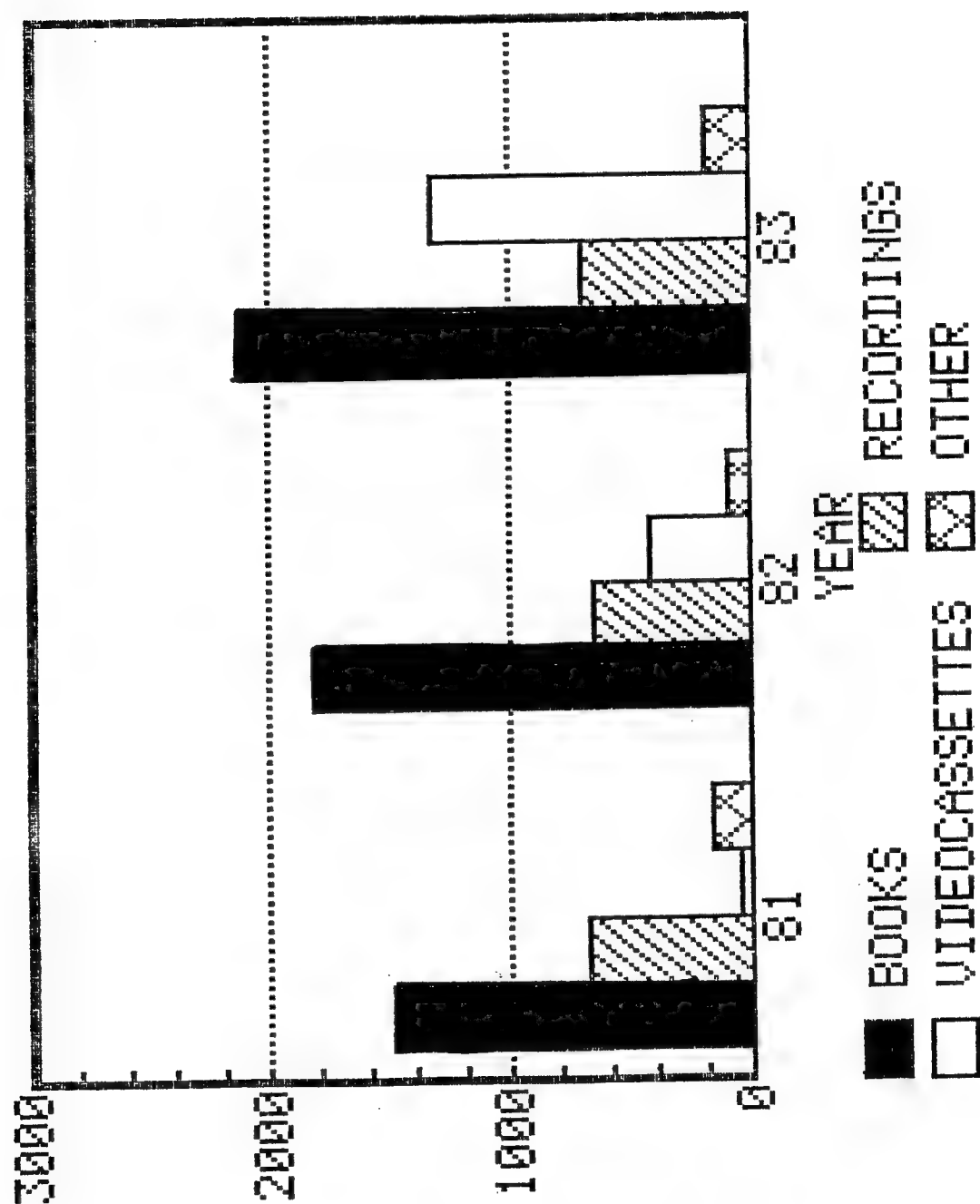
	BOOKS	RECORDINGS	VIDEOCASSETTES	OTHER
81	1504	678	67	170
82	1832	655	427	116
83	2125	720	1345	207

JULY LIBRARY CIRCULATION



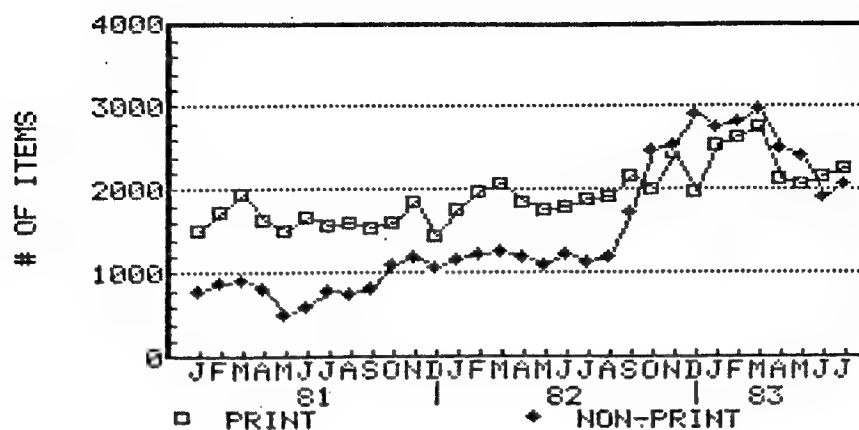
STATISTICS - FORT WAINRIGHT, ALASKA

JULY LIBRARY CIRCULATION



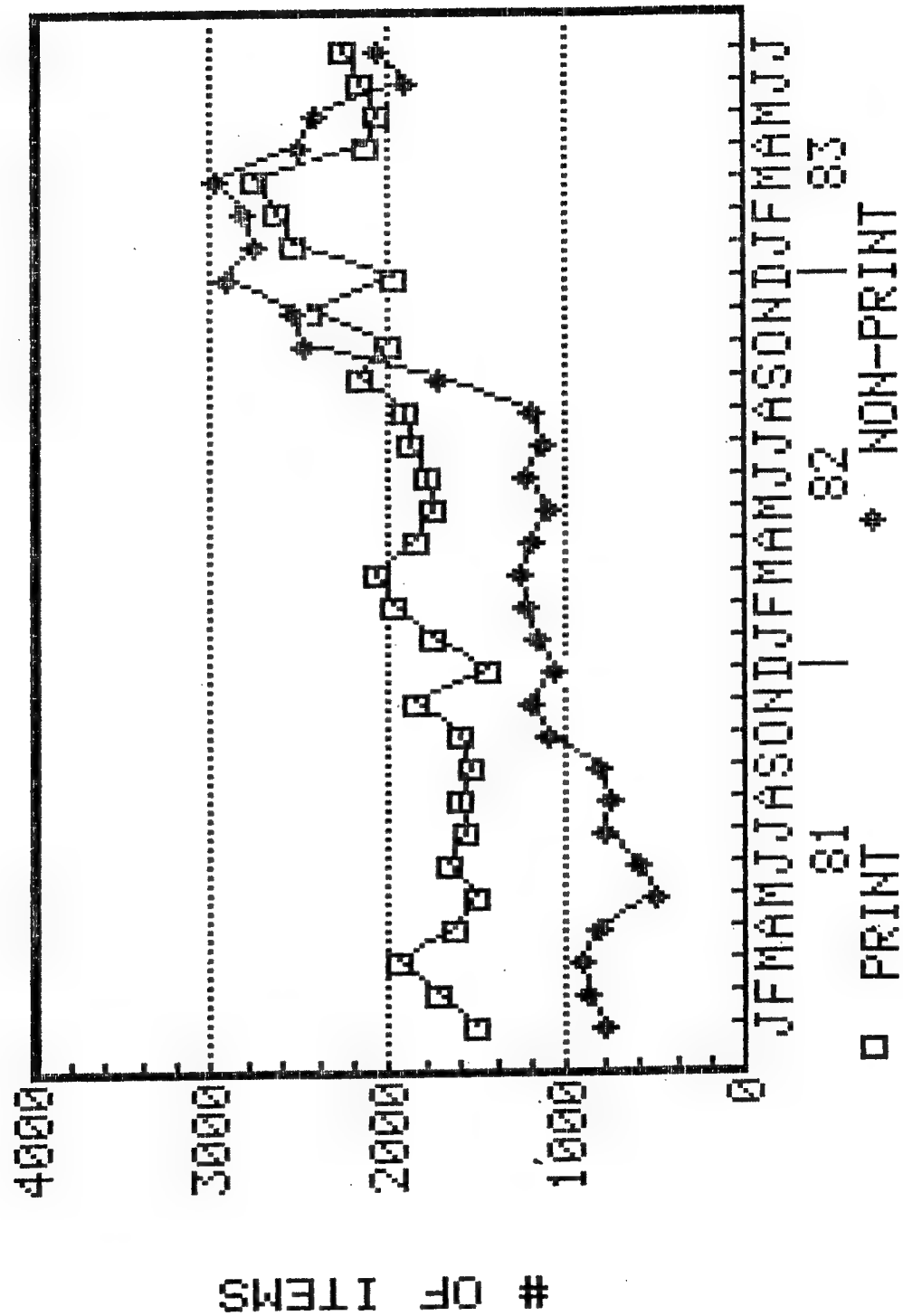
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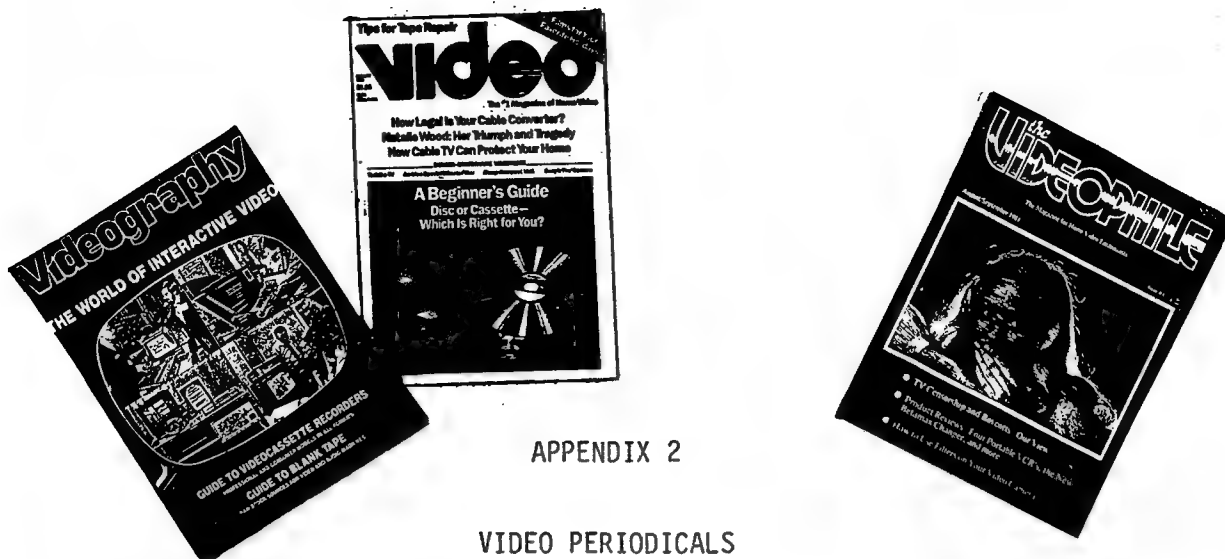
## PRINT & NON-PRINT CIRC



	PRINT	NON-PRINT
81/1	1523	804
81/2	1741	876
81/3	1968	909
81/4	1648	816
81/5	1520	517
81/6	1669	605
81/7	1581	799
81/8	1611	762
81/9	1541	819
81/10	1616	1117
81/11	1861	1193
81/12	1442	1083
82/1	1780	1159
82/2	1984	1236
82/3	2083	1264
82/4	1873	1212
82/5	1775	1120
82/6	1809	1247
82/7	1888	1125
82/8	1913	1207
82/9	2180	1734
82/10	2023	2489
82/11	2467	2556
82/12	1980	2934
83/1	2542	2774
83/2	2643	2840
83/3	2779	2990
83/4	2155	2510
83/5	2077	2421
83/6	2172	1937
83/7	2266	2093

PRINT & NON-PRINT CIRC





## APPENDIX 2

### VIDEO PERIODICALS

This is an ever-expanding market which makes this list obsolete before it is published. The list is not all-inclusive, but is designed to mention the more popular titles. Post libraries should have at least two - if not more - of the titles listed, and should be on the watch for new additions in this field.

1. HOME VIDEO. Monthly. \$12. Media Horizons, Inc., 475 Park Ave. S., New York, NY 10016.

Katz says: "If you only plan to read one video magazine, choose this one. The writing is witty, snappy, jolly, incisive, funny, coherent, and alert. It is slanted toward the intelligent consumer of TV programming ..."<sup>1</sup> Monthly previews of forthcoming network and cable movies and other special events are featured. Videocassette reviews are included. New developments in hardware are reported. "...covers the gamut."<sup>2</sup>

2. THE INDEPENDENT FILM/VIDEO GUIDE. Quarterly. \$10. EFLA, 43 W 61st St., New York, NY 10023.

Published by the Educational Film Library Association, with the purpose of assisting librarians, educators, audiovisual specialists and other film users to locate the best and most interesting independently produced films and videotapes. Preselection is exercised, so this becomes a "recommended" listing. Brief annotations (descriptive, not critical), full bibliographical data. Emphasis on individual, avant-garde type of production.

<sup>1</sup>Bill Katz and Linda Sternberg Katz, Magazines for Libraries (4th ed.; R.R. Bowker, 1982), p. 862.

<sup>2</sup>Ibid.



3. ON CABLE. Monthly. \$12. Peter Funt, 25 Van Zant St., Norwalk, CT 06855.

For home consumer with cable. Feature articles vary in quality. May be of limited use to libraries, except in areas where there is a high density of cable.

4. TELEVISIONS. Quarterly. \$15. Washington Community Video Center, Inc., P.O. Box 21068, Washington, DC 20009.

Target audience seems to be one with emphasis on technological art, broadcast productions, and instructional TV. Includes video reviews.

5. VIDEO: THE MAGAZINE OF HOME VIDEO. Monthly. \$21. Reese Publishing Company, Inc., 235 Park Ave., S., New York, NY 10003.

Slick and interesting. For the videophile with dollars. "New Products" section. Features "Video Programmer" by Ken Winslow, other regular columns on hardware, and reviews of new releases. Excellent editorials, lively letters, and interesting, well-written commentary. This seems to be complete home video coverage.

6. VIDEO ACTION. Monthly. \$18. Video Action, 21 Elm St., Chicago, IL 60610.

Articles on programs, new equipment and video games. Primary focus on cable, its programs and featured stars.

7. VIDEO REVIEW. Monthly. \$18. CES Publishing, 325 E. 75th St., New York, NY 10021.

For the latest in home video technology. Provides comparative tests and how-to-do-it articles on making home TV, from shooting to editing the tapes. Critical reviews of videotapes and discs. Subtitle: The World Authority on Consumer Video. Something for everyone.

8. VIDEOGRAPHY. Monthly. \$12. 475 Park Ave., S., New York, NY 10016.

A professional technical magazine that deals with the home video market. Regular features include video research, consumer information, hardware and software reports.

9. VIDEO MANIA. Bimonthly. \$10. 920 Ainess Street, Suite 110, Downsview, Ontario M3J2H7.

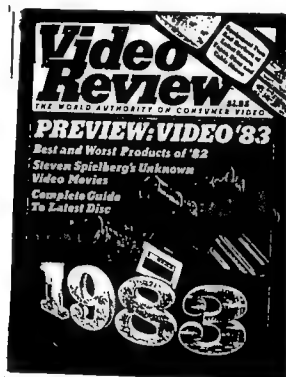
Although this is a Canadian publication, only the distributors' names seem to be unfamiliar. Reviews of films, hardware, and all the other subjects relating to video.

10. THE VIDEOPHILE. Bimonthly. \$14. 2003 Apalachee Parkway, Tallahassee, FL 32301.

A publication for those heavily committed to video hardware. Each issue is packed with reviews of the latest VCR equipment, a technical column on how to change or alter your components, a reader report on blank tapes, and dealer information.

11. THE VIDEOPLAY REPORT. Biweekly. \$135. C.S. Tepfer Publishing Company, Inc., 51 Sugar Hollow Rd., Danbury, CT 06810.

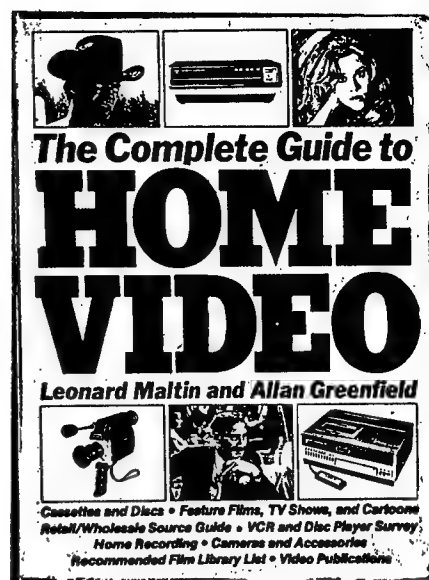
Subtitled "...a continuing analytical report of prerecorded programming and related video developments affecting the home and institutional market." Like LJ Hotline this "green sheet" keeps you up to date on developments on the state of the art. Who is doing what with video, the status of copyright battles, information on low-cost video being made available, new equipment, developments in the field. Written and edited by Ken Winslow.





### APPENDIX 3 VIDEO BIBLIOGRAPHY

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Goldstein, Seth. VIDEO IN LIBRARIES: A STATUS REPORT, 1977-1978. Knowledge Industry Publications, 1977.

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- McNitt, Jim, ed. THE HOME VIDEO SOURCEBOOK: THE ULTIMATE CONSUMER GUIDE TO BUYING AND OWNING A VIDEO ENTERTAINMENT SYSTEM. MacMillan, 1981. (paper, \$8.95)
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- Rice, James, Jr. "There's A Videodisc In Your Future." LIBRARY JOURNAL, January 15, 1978, pp. 143-44.
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## COPYRIGHT

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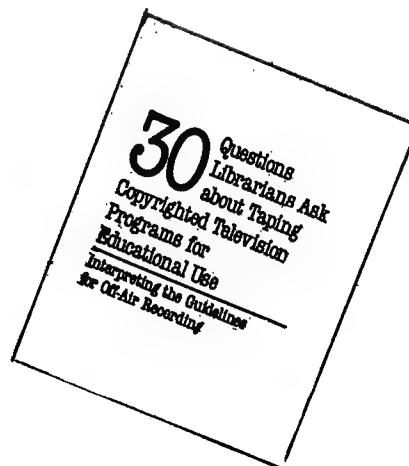
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Winslow, Ken. "Congress Tosses 'Betamax' Ball Into Supreme Court." VIDEO, May 1983, pp. 31-32.



## SOURCE BOOKS - EQUIPMENT AND INDUSTRY

Bensinger, Charles. THE HOME VIDEO HANDBOOK. 3d ed. Video-Info Publications (P.O. Box 2685, Santa Fe, NM 87501), 1982. (\$12.95)

Bensinger's HANDBOOK is an introductory reference guide to home video equipment, written for the complete novice. He examines and critiques new technology, and explains how current equipment can be used successfully.

Denton, Mark and Owen, David. THE COMPLETE HOME VIDEO HANDBOOK. Random House, 1982. (\$19.95)

This is a systematic consumer-oriented manual which examines basic video tools including the recorder, TV set, camera. A discussion of pros and cons of each tool is given. Technology is stressed, with emphasis on components, maintenance and repair. Many illustrations. For beginners and the more advanced.

HOME VIDEO YEARBOOK. Knowledge Industry Publications (Facts on File, 460 Park Avenue South, New York, NY 10016), Annual. (1982-83 volume, \$95.00)

The YEARBOOK presents a compilation of facts and statistics about producers, suppliers, and companies active in the video industry during the preceding year. Information is included on cable, cameras, equipment, and software.

Smith, Welby A. Jr. VIDEO BASICS. Development Communications Associates, Inc. (111 S. Fairfax St., Alexandria, VA 22314), 1983. (\$19.95)

Practical common-sense advice for consumer and professional video users. Gives tips on selecting video equipment, with instructions for playing back videocassettes as well as for creating them. Claims to answer all your questions about video in 200 pages.

Utz, Peter. VIDEO USER'S HANDBOOK. Prentice-Hall, 1983. (\$14.95)

Step-by-step instructions for setting up, operating, maintaining and trouble-shooting video systems. Addresses itself to the non-mechanically inclined. Clear language.

## SOURCE BOOKS - REVIEWS OF VIDEO

Maltin, Leonard and Greenfield, Allan. THE COMPLETE GUIDE TO HOME VIDEO.  
Harmony Books (One Park Avenue, New York, NY 10016), 1981. (\$17.95;  
paper, \$7.95)

This guide gives some first hand information on cassettes, discs, recorders, tape systems, accessories, etc. It also includes an annotated feature film guide, a "basic video library" by decade, and a listing of video publications.

**SAMPLE ENTRY:**

**DELIVERANCE** (1972)  
color, 109 minutes, rated R  
**Director:** John Boorman/**Stars:** Jon Voight,  
Burt Reynolds, Ned Beatty  
Four friends' weekend canoe trip turns  
into a nightmare in this searing adaptation  
of the James Dickey story.  
**Sale:** WCI/**Rental:** /**Disc:** MCA

**STING, THE (1973)**  
color, 129 minutes, rated PG  
**Director:** George Roy Hill/**Stars:** Paul Newman, Robert Redford, Robert Shaw  
Multi-Oscar-winning movie about a couple of Chicago con men in the 1930s who try to pull off the biggest "sting" of their lives; great fun, stylishly done.  
**Sale:** MCA/**Rental:** FOTO/**Disc:** MCA

**RATING THE MOVIES.** Ed. by Jay A. Brown and editors of CONSUMER GUIDE.  
Beekman House, Crown Publishers, Inc. (One Park Ave., New York, NY 10016),  
1982. (paper, \$7.95)

This guide's listings comprise reviews of more than 2400 films, commenting on content, actors, and overall quality. It does not include purchasing information nor availability of video editions of the films.

**SAMPLE ENTRY:**

<b>Deliverance</b>			Mov-Ent '72
Drama			
38943	105 mins	C B, V	HOME
<i>Jon Voight, Burt Reynolds, Ned Beatty, John Boorman</i>			
A superb action film about four men who go riding down a wild river for a weekend that turns into a disaster. Based on James Dickey's novel.			
MPAA-R — C-A — EN			
Warner Bros — WCI Home Video; MCA DiscoVision P			

**Sting, The**  
Comedy-Drama  
14005 129 mins C OPT Mor-Ent 73  
*Paul Newman, Robert Redford, Robert Shaw, Charles Durning, Eileen Brennan, directed by George Roy Hill*  
A pair of con-artists in Chicago of the 1930's set out to fleece a big time racketeer, pitting brain against brawn and pistol.  
Academy Awards '73: Best Picture; Best Story and Screenplay; Best Art Direction; Best Set Decoration. MPAA: PG - A, F - EN  
Universal; Richard D Zanuck - MCA DiscoVision; MCA Videocassette P

THE VIDEO SOURCE BOOK. 4th ed. National Video Clearing House, Inc. (100 Lafayette Drive, Syosset, NY 11791), 1981. (\$125.00; paper, \$24.00)

Major Sections: (1) Format Listings; (2) Program Listings; (3) Main Category Index; (4) Subject Category Index; and (5) Video Program Sources Index.

SAMPLE ENTRY:

**DELIVERANCE (1972)**

★★★★

Burt Reynolds  
Jon Voight  
Ned Beatty

Four well-to-do young men embark on a canoe trip down a swift Georgia river, but their weekend outing turns into a nightmare when they're set upon by some sadistic mountain men. The engrossing film, adapted by James Dickey from his novel, offers lucid contrasts between the haves and have-nots, and it brims with suspense and terror. Superb direction and tight editing enhance the thrilling and terrifying adventure. Exceptionally good acting from Voight, Reynolds, Beatty, Ronny Cox, Billy McKinney, and Herbert Coward. Director—John Boorman. (R) Academy Award Nominations—best picture; Boorman, best director.

109 minutes

**THE STING (1973)**

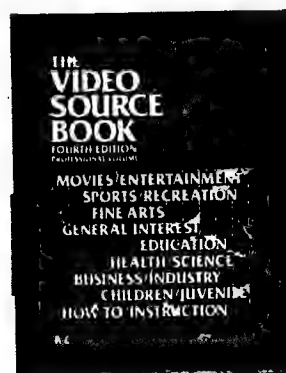
★★★★

Paul Newman  
Robert Redford  
Robert Shaw

This story of two small-time Chicago con men who revenge the death of a friend by tricking, or stinging, a big-time mobster sparkles with vibrant action. Newman and Redford play the con men, and Shaw is the subject of the sting. The plot is complex, but that doesn't really spoil the overall enjoyment of the film. More important, the key scenes at the end, when the swindle of the mobster takes place, are easily comprehensible. Eileen Brennan, Ray Walston, Harold Gould, and Charles Durning also star. Scott Joplin's ragtime music is another plus. Director—George Roy Hill. (PG) Academy Awards—best picture; Hill, best director; David S. Ward, best story and screenplay (based on factual material or material not previously published). Nominations—Redford, best actor; Robert Surtees, cinematography.

129 minutes

THE VIDEO TAPE AND DISC GUIDE TO ENTERTAINMENT. 3d ed. National Video Clearinghouse, Inc. (100 Lafayette Drive, Syosset, NY 11791), 1982. (\$9.95)





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RUKGMT/CDR USAMTC WASH DC//

RUKTNFA/CDR USAHSC FT SAM HOUSTON TX//HSPA-C

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RUCLAIA/CDRUSATRADOC FT MONROE VA //ATPL-AOL//

RUHHHMA/CDR USAWESTCOM FORT SHAFTER HI //MSA-DPCA//

RUADJHA/CDR USARJ CP ZAMA JAPAN //AJCP-T//

RUAGAAA/CDR EIGHTH USA SEOUL KOREA //EARS-LB//

RUKGNDW/CDR MDW FT LESLEY J. MCNAIR WASH DC//

RUEDFMA/SUP US MIL ACADEMY WEST POINT NY//

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SUBJECT: PROCUREMENT OF AUDIOVISUAL MATERIALS FOR ARMY LIBRARIES

1. ALMO INFORMED 13 SEP 82 THAT THE DIRECTOR FOR AUDIOVISUAL MANAGEMENT POLICY, OASD(PA), HAS GRANTED THE FOLLOWING EXCEPTION TO POLICY: "AUDIOVISUAL MATERIALS FOR ARMY LIBRARIES MAY BE PURCHASED UNDER REGULAR LIBRARY MATERIAL PROCUREMENT PROCEDURES AS AN EXCEPTION TO POLICY UNTIL 1 OCTOBER 1983."

2. FURTHER, A WAIVER FROM THE AUDIOVISUAL MORATORIUM HAS BEEN GRANTED FOR THE PURCHASE OF AUDIOVISUAL MATERIALS FOR ARMY LIBRARIES IN EUROPE BASED ON COMBAT READINESS AND RETENTION ASPECTS OF THEIR SERVICE.

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APPENDIX 4a

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PRIORITY

OBTAINING NEW PRODUCTS IN CONTRAVENTION OF THE MORATORIUM.

3. AUDIOVISUAL PRODUCTION IS, AS DEFINED IN DODD-5040.2, A UNIFIED PRESENTATION CONTAINING EITHER SOUND OR VISUAL IMAGERY, OR BOTH, TO CONVEY A MESSAGE THROUGH RECORDED MEDIUM OR BROADCAST. THE TERM ALSO APPLIES TO THE PROCESS OF COMBINING OR ARRANGING ANY SEPARATE OR COMBINED AUDIO OR VISUAL PRODUCT (S) IN CONTINUITY ACCORDING TO A PLAN OR SCRIPT. A PRODUCTION IS THE END ITEM OF THE PRODUCTION PROCESS.

4. NEW CONTRACT PRODUCTIONS ARE THOSE FOR WHICH NO FUNDS HAVE BEEN SPENT OR OBLIGATED. IN CASES WHERE A TREATMENT OR SCRIPT HAS BEEN DEVELOPED, NO FURTHER ACTION IS TO BE TAKEN.

5. THE MORATORIUM DOES NOT APPLY TO VALID PRODUCTION CONTRACTS ALREADY ENTERED INTO OR TO EXTENSIONS OR RENEWALS OF EXISTING CONTRACTS, LEASES OR RENTALS THAT CONTINUE APPROVED AUDIOVISUAL FUNCTION. PAGE 03 RUEADW03740 UNCLAS.

THE NATIONAL AREAS PROVIDED THAT THE QUANTITIES OR UNIT PRICES HAVE NOT BEEN INCREASED BY CONTRACT MODIFICATION.

6. THE MORATORIUM DOES NOT APPLY TO IN-HOUSE PRODUCTIONS ALREADY IN PROGRESS; HOWEVER, NO NEW IN-HOUSE PRODUCTIONS ARE TO BE INITIATED.

IN-HOUSE PRODUCTIONS IN PROGRESS ARE DEFINED AS THOSE PROPERLY VALIDATED PRODUCTION PROJECTS FOR WHICH FUNDS HAVE BEEN OBLIGATED OR MAN HOURS EXPENDED.

7. EXEMPTIONS FROM THIS MORATORIUM ARE:

- A. AUDIOVISUAL INFORMATION PROVIDED OR COLLECTED EXCLUSIVELY FOR THE PURPOSE OF LAW ENFORCEMENT AND INTELLIGENCE, SURVEILLANCE, RECONNAISSANCE OR INFORMATION GATHERING.
- B. PRODUCTION AND BROADCASTS OF THE AMERICAN FORCES RADIO AND TELEVISION SERVICE (AFRTS).
- C. AUDIOVISUAL INFORMATION RESULTING FROM SAFETY OR CRIMINAL INVESTIGATION OR OTHER EVIDENTIARY LEGAL PROCEDURES.
- D. PRODUCTION OF X-RAYS, MICROFILM, AND MICROFICHE.
- E. UNEDITED RECORDING OF SCIENTIFIC EXPERIMENTS IN WHICH THE END PRODUCT IS NECESSARY TO DOCUMENT THE RESEARCH RESULTS.
- F. AUDIOVISUAL INFORMATION USED TO DOCUMENT SURGICAL PROCEDURES OR

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PRIORITY

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PRIORITY

AUGMENT PAYMENT RECORDS.

PAGE 04 RUEADW03740 UNCLAS

6. PRODUCTIONS WITH A SECURITY CLASSIFICATION OF SECRET OR HIGHER. H. AUDIOVISUAL MATERIALS CONCERNED WITH DIRECT READINESS INDIVIDUAL AND UNIT TRAINING OF MILITARY PERSONNEL.

I. AUDIOVISUAL MATERIALS CONCERNED WITH MILITARY RECRUITING.

J. AUDIOVISUAL PRODUCTS THAT ARE SPECIFICALLY DESCRIBED IN AND HANDLED BY LAW.

8. PLANS FOR CONTROL AND REVIEW OF AUDIOVISUAL PRODUCTIONS ARE BEING FORMULATED BY OASD(PA). THESE PLANS WILL INCLUDE PROVISIONS FOR DETERMINATION OF THE MORATORIUM FOLLOWING APPROVAL BY THE OFFICE OF MANAGEMENT AND BUDGET (OMB) AND IMPLEMENTATION BY DOD. APPROVAL FOR DETERMINATION OF THE MORATORIUM IS EXPECTED IN LATE JULY 81. FURTHER INSTRUCTIONS WILL BE PROVIDED WHEN RECEIVED FROM OASD(PA).

9. THE ODCSOPS POCS FOR COORDINATING ACTIONS CONCERNED WITH THIS MORATORIUM ARE MR. C. BERESFORD, AV 227-2552, MR. M. LEWNEY, AV 227-2566, AND MR. J. ASHCRAFT, AV 224-4541.

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PRIORITY

JOINT MESSAGEFORM										SECURITY CLASSIFICATION UNCLASSIFIED	
PAGE	DATE-TIME	MONTH	YEAR	PRECEDENCE	CLASS	LMF	CIC	ORIG-MSG IDENT			
03-02	012010Z	APR	83	RR	RR	UUUU	AT	ZYUW	0911510Z		
MESSAGE HANDLING INSTRUCTIONS											
<p>FROM: CDR FORSCOM FT MCPHERSON GA //AFOP-TTS//</p> <p>TO: AIG 7433</p> <p>CDR USARMY SUPPORT DET BLDG 105 SOLDIER CIR FT</p> <p>DOUGLAS UT //AFZC-SL-AV//</p> <p>CDR USARMY RESERVE SUPPORT DET LOS ALAMITOS CA</p> <p>//AFZU-ASD-TA//</p> <p>INFO CDR USAAVC WASH DC //MOAV-MO-F//</p> <p>ACCT DA-BHCSVD</p> <p>UNCLAS</p> <p>PASS TO TASO, PAO AND PROCUREMENT OFFICER</p> <p>SUBJ: HALF-INCH VIDEOCASSETTE EQUIPMENT</p> <p>1. DOD HAS AUTHORIZED SERVICE COMPONENTS TO ACQUIRE HALF-INCH VIDEOCASSETTE EQUIP IN EITHER BETA OR VHS FORMAT.</p> <p>2. THE AUTHORIZATION IS TEMPERED WITH THE FOLLOWING HQDA POLICY RELATING TO HALF-INCH EQUIP ACQUISITION:</p> <p>A. ARMY HALF-INCH EQUIP WILL USE THE VHS FORMAT.</p> <p>B. ALL HALF-INCH VIDEOCASSETTE EQUIP PROCUREMENT, REGARDLESS OF ITEM COST WILL BE VALIDATED BY THE ARMY AV MGT OFC (CDR, USAAVC, ATTN: MOAV-MO-F, WASH, DC 20300), THROUGH THIS OFC (CDR, FORSCOM, ATTN: AFOP-TTS, FT MCPHERSON, GA 30303).</p> <p>DCSOPS (CONBK) AFOP-TT, DCSOPS-AO, AFOP-A, AFOP-T, AFOP-TE, AFOP-EDE, AFOP-PS</p> <p>ADAMS/AFOP-TTS/1 APR 83/35613</p> <p>LELAND, JR., BG, GS, DIR TNG</p> <p>DD FORM 173/2 (OCH)</p> <p>DD 1 MAY 79 173/2 (OCH)</p> <p>PREVIOUS EDITION IS OBSOLETE</p> <p>U.S. GPO: 1980-310-231</p> <p>U.S. GPO: 1980-310-231</p>											

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JOINT MESSAGEFORM										SECURITY CLASSIFICATION UNCLASSIFIED	
PAGE	DATE-TIME	MONTH	YEAR	PRECEDENCE	CLASS	LMF	CIC	ORIG-MSG IDENT			
02-02	012010Z	APR	83	RR	RR	UUUU	AT	ZYUW	0911510Z		
MESSAGE HANDLING INSTRUCTIONS											
<p>C. HALF-INCH EQUIP IS INTENDED ONLY FOR TNG DOCUMENTATION, AND/OR AFTER-ACTION CRITIQUE. ANY OTHER USE WILL BE CONSIDERED ON A CASE-BY-CASE BASIS. NO EDITING OR REPLICATION IS AUTH IN THE HALF-INCH FORMAT. THE ARMY STANDARD FORMAT FOR VIDEO PRODUCTION AND HISTORICAL DOCUMENTATION REMAINS 3/4", 1" AND LIMITED QUANTITY 2".</p> <p>D. UNAUTHORIZED RECORDING OR REPLICATION OF COPYRIGHTED MATERIAL IS PROHIBITED REGARDLESS OF FORMAT.</p> <p>E. PERSONAL USE OF GOV OWNED EQUIP OR SOFTWARE IS UNAUTHORIZED, REGARDLESS OF FORMAT.</p> <p>3. POLICY FOR CONTROL AND USE OF VIDEO TAPE AND EQUIP WILL BE INCLUDED IN AR 308-2 WHICH IS CURRENTLY UNDER REVISION AND SCHEDULED FOR PUBLICATION THIS FISCAL YEAR.</p> <p>4. THE FORMAT STANDARDS WILL BE PUBLISHED IN A MILITARY STANDARD BEING DEVELOPED BY CECOM (DARCOM).</p> <p>5. FORSCOM POC IS MR.. C. ADAMS, AV 568-3761/4470.</p> <p>DISTR:</p> <p>DD FORM 173/2 (OCH)</p> <p>DD 1 MAY 79 173/2 (OCH)</p> <p>PREVIOUS EDITION IS OBSOLETE</p> <p>U.S. GPO: 1980-310-231</p> <p>U.S. GPO: 1980-310-231</p>											

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01 03 102000Z MAY 82 RR UUUU AT 1301800Z

CDR FORSCOM FT MCNERSON GA //AFPR-PSM//  
CDR XVIII AON CORPS AND FT BRAGG NC //AFZA-PA-RM//  
CDR XVIII CDRUSAFAC FT BENJ HARRISON IN //BACA-FAA-G//  
ACCT DA-BHCSVB

SY 13111

SUBJ: CLARIFICATION OF FUNDING POLICY

A. URMSC 291300Z APR 82 SAB.

1. PENDING CONCURRENCE OF HQDA, THE FOLLOWING IS AN INTERIM REPLY TO REF.

A. ARE APPROPRIATED FUNDS AUTHORIZED FOR PURCHASE OF FOOD ITEMS FOR BYA FREE CAMPS?

THE EXPENDITURE OF APPROPRIATED FUNDS IS AUTHORIZED FOR NORMAL FOOD AND BEVERAGE SUPPLY ITEMS IF THEY ARE AN INTEGRAL PART OF THE RECREATION PROGRAM. IF SNACKS ARE INCIDENTAL TO THE PROGRAM AND/OR A FEE IS CHARGED FOR ATTENDANCE, THEN THE COSTS OF THE SNACKS SHOULD BE BORNE BY NAF.

B. WHY PC INSTALLATIONS REQUIRED TO DEPOSIT FEES COLLECTED  
FROM INDIVIDUALS FOR LOST/DAMAGED LIBRARY BOOKS INTO MISCELLANEOUS  
RECEIPT ACCOUNT?

**GENERAL LAW REQUIRES THAT MONIES RECEIVED FROM ANY SOURCE**

**DCSPR ADMIN**

COORDINATION:

DCSCRYPT (Concur)	(100 Concur)	Date	11/1/79
SJA (Concur)	(100 Concur)	Date	11/1/79
EXR (Concur)	(100 Concur)	Date	11/1/79
DCSPER FMD (Concur)	(100 Concur)	Date	11/1/79

1000 2 000000 MC-68-DCSPER-AFPR-310

LTC LANGLEY, MSO, AFPR-PSM, EDSB

UNCLASSIFIED

LEASE WITH APPROPRIATED FUNDS CAN BE ACCOMPLISHED THROUGH PROCEDURES ESTABLISHED IN AR 405-10. COORDINATE WITH YOUR FACILITY ENGINEER FOR LEASE OF OFF-POST LAND.

RELWAD LEFT: MDA BK PSU DCSPER

010  
UNUU MAY 62 RR 2000201 EO 20  
20091003

BE DEPOSITED INTO MISCELLANEOUS RECEIPTS UNLESS SPECIFICALLY AUTHORIZED BY LAW TO BE DEPOSITED IN ANOTHER ACCOUNT (31 U.S. CODE 484). BECAUSE NO SUCH LAW EXISTS, THE COLLECTIONS YOU REFER TO MUST BE DEPOSITED INTO MISCELLANEOUS RECEIPTS.

C. SHOULD USER FEES CHARGED TO INDIVIDUALS FOR USE OF AN APPROPRIATED FUND COPY MACHINE IN THE LIBRARY BE COLLECTED AS APPROPRIATED FUND AUTOMATIC REIMBURSEMENTS OR AS LOG DEPOSITED IN THE NSF FOR USE IN OTHER NUR AREAS?

FUNDS SHOULD BE COLLECTED UNDER AN APPROPRIATED FUND AUTOMATIC REIMBURSEMENT PROCEDURE BACK TO THE .531 (LIBRARY OPERATIONS ACCOUNT).

D. ARE APPROPRIATED FUNDS AUTHORIZED FOR RENTAL OF TRAILER  
SITES LOCATED AT THE BEACH?

**Basic Edition/December 1982**

## FSC Classes 6910 & 6930

## Training Aids and Devices: Teaching Machines, Multimedia Programmers, and Programmed Learning Materials

October 1, 1982 - September 30, 1983

**General Services Administration**  
**Office of Personal Property**

**00SC 6901**

APPENDIX 5a1-1

INFORMATION CONTAINED IN THIS SCHEDULE. This Schedule lists brand names which have been awarded. Brand names not listed in the previous Schedule but have not yet been awarded are not listed herein and, if awarded, will be published in subsequent amendments or notices to this Schedule. Ordering Officers should review this Schedule to determine: special item numbers; item name and description; brand name offered; contractor's address, telephone number, and contract number; effective date of award; and ordering instructions.

2. INFORMATION CONTAINED IN THE CONTRACTOR'S PRICE LIST CATALOG. Ordering offices should refer to the following factors:

- a. delivery address; payment.
- b. delivery time; discounts; prices; business days.
- c. delivery time; discounts; prices; business days.
- d. pricing limits; maximum order limitations; models offered; and if applicable, warranties, terms and conditions of sale.
- e. rental, maintenance, and/or repair; export packing and point of production.

3. GEOGRAPHIC COVERAGE. The 48 contiguous States and Washington, D.; also Alaska, Hawaii, and Puerto Rico, if indicated in the contractor's proposal.

4. MANDATORY USERS. All departments and independent establishments, including wholly-owned Government corporations, in the executive branch of the Federal Government (except DoD and the U.S. Postal Service).

Exemptions from mandatory use, unless otherwise required by regulations of the ordering department:

(1) Rentals.  
(2) Expenses to Alaska Marine and Fur Co.

5. NONMANDATORY USERS. The following activities are

(i) Federal agencies other than those covered by the mandatory use provision and nonappropriated fund activities as prescribed in FPMR (41 CFR) 101-11.6(a)(1), shall submit orders to the contractor pursuant to 48 CFR 101-11.6(b)(1)-(4). The contractor shall accept such orders if they are issued by the Government or Government corporations (as defined in the Government Procurement Control Act) and (iv) the District of Columbia. Contractors are encouraged to accept such orders without protest. If the contractor is unwilling to accept such an order, the contractor will return it by mailing or delivering it to the ordering office within seven working days after receipt. Failure to return an order will constitute acceptance of the order. Contractors who contract with small business concerns or organizations of the conduct shall submit orders to the contractor.

NOTE: Questions regarding agencies/activities authorized to use this Schedule should be directed to the Schedule's Information Center. (See Paragraph 1.A, APPENDIX NO. 11-1, ICMR.)

6. **MULTIPLE AWARDS.** Multiple Award Federal Supply Schedules cover contracts made with more than one supplier for comparable items at either the same or different prices for delivery to the same geographic area.

7. **OVERSEAS REQUIREMENTS.** Overseas activities may place orders directly with Schedule Contractors for delivery to a COMUS Port or Consolidation Point. If agency procedures permit, "FAST PAIR" procedures may be utilized in the payments for supplies delivered from Schedule Contractors.

9. CATALOGS AND PRICELISTS. If catalogs and/or price lists have not been received and are required or if additional copies are required, ordering offices should communicate directly with the contractor for copies of such material.

9. INCUMBRANCE OF FUNDS. The following forms apply to this Schedule:

d. Standard Form 32, General Provisions (Supply Contract), April 1975 edition, with the following modification: Article 15 is amended by deleting the words "at base price".

(1) Clause 2, Changes - Delivery Options and Adjustments in Transportation Costs, line 17, is amended by deleting the words, "Except where the adjustment is less than \$25," and substituting therefor "when freight charges exceed \$100."

(2) Clause 6, Variation in Quantity, is deleted and no variation in quantity is permitted in deliveries.

(3) Clause 41, Renegotiation, is deleted in its entirety.

(4) Clause 49. Less-Than-Carload/Less-Than-Truckload shipments with Stop-Off Privileges. Paragraph (b)(2) is amended by deleting "a rate of \$1 per man-hour, with a minimum of \$11" and substituting "a rate of \$12.50 per man-hour, with a minimum of \$13.50".

c. GSA Form 2891, Instructions to Users of Federal Supply Schedules, May 1977 edition, except Paragraph 8 is modified to include the following:

(d) Blanket Purchase Arrangements may be negotiated to achieve the highest discount price (lowest net price) based on the estimated total purchases which would be achieved by the cumulative total of orders placed under the contract.

1. AUTHORIZATION TO PURCHASE: When an ordering agency finds that it is in the best interest of the Government to purchase a particular item(s) from a particular source, it will authorize the purchase of the item(s) from that source. The authorization is usually in the form of a purchase order or a contract. The purchase order or contract will specify the quantity, quality, and price of the item(s) to be purchased. It will also specify the terms and conditions of the purchase, such as the time for delivery and the method of payment.

1. GSA ASSISTANCE.

a. For information of a general nature write or call:

GENERAL SERVICES ADMINISTRATION (7C01)  
SCHOOL OF MANAGEMENT CENTER  
WASHINGTON, DC 20406  
Telephone: (703) 557-8177  
AUGUST: 225-9684

b. For additional copies of this and other Federal

GENERAL SERVICES ADMINISTRATION (GSA)  
PUBLICATIONS DISTRIBUTION CENTER  
DENVER, CO 80225  
Telephone: (303) 234-4195

**c. Contracting Officer mailing address.**

**GENERAL SERVICES ADMINISTRATION (37C)**  
**CONTRACTING OFFICER**  
**(FAC GROUP 09)**  
**PHILADELPHIA, PA 19107**  
**Telephone: (215) 597-7141**

2. PAYMENT DISCOUNTS. All discount terms should be shown on all ordering documents.

3.	POINT OF DELIVERY. At destination within the area defined in GENERAL INSTRUCTIONS, Paragraph 3, Geographic Coverage.
4.	TIME OF DELIVERY. See contractor's catalog/pricelist.
5.	SMALL REQUIREMENTS. No ordering activity is obligated to place orders amounting to \$50.00 or less.
6.	MINIMUM ORDER. See contractor's catalog/pricelist under "Small Requirements" for lowest value order which will be accepted.
7.	MAXIMUM ORDER LIMITATIONS. Purchase orders cannot exceed the amount(s) shown in the GSA authorized contractor's pricelist/catalog.
8.	INSPECTION. This Schedule provides for inspection at destination.
9.	PACKAGING AND MARKING. Standard commercial practice (Level C of Federal Standard 101).
10.	IF SPECIAL OR UNUSUAL PACKING IS REQUIRED, such packing requirements must be arranged with the contractor by the ordering activity.
11.	BUY AMERICAN/BALANCE OF PAYMENTS PROGRAM. For Special Acquisition (SIN) placed with (1) an order, or (2) an order or the balance of payments program, the contractor must place an order if both foreign and domestic products are listed under the same SIN and both products are marked (BA) in accordance with the Trade Agreements Act of 1979, (Public Law 96-39, 19 U.S.C. 2501 et seq.).
12.	RECEIVING DOCS. STATE. State on the purchase order the time (local daylight or standard) that material can be received at destination.
13.	RECEIVING DOCS. LIMITATIONS. If there are limitations on size (height, width, or length) or weight of vehicle that can be accommodated at delivery point, state them on the purchase order.
14.	DELIVERY ADDRESS. If delivery address is vague, include instructions on the purchase order that will assist the carrier in reaching the delivery point.
15.	JUSTIFICATION. When orders are placed at other than the lowest price available under a special item number and (1) the cost is more than \$500 per line item, and (2) the cost is more than \$500 per line item, ordering activities must justify the purchase of the higher priced item. Justification must be in the form of a written statement and should refer to their agency procurement regulations to determine if justification is required.
16.	BRAND NAMES AND CONTRACTS. Under each item in the LIST OF SUPPLIES AND SERVICES, the first column is the brand name(s) offered and the second column, the contractor.
17.	PAYMENT. Fast payment procedures may be used when authorized by the customer agency regulations.
18.	COPIES OF INVOICES. If more than one copy of the invoice is required, state clearly on purchase orders the number of invoices needed.
19.	INSIDE DELIVERY. Requests for inside delivery must be made in the contractor's pricelist/catalog. In addition, indicate the exact location to which delivery is to be made. Charges for inside delivery must be shown as a separate item in the contractor's pricelist/catalog. The contractor is to determine if inside delivery charges and the price is provided.
20.	RENTAL/CONVERSION OF PURCHASE OPTIONS. While contractors on this Schedule may provide purchase options, the plan number for purchase of the equipment. Accordingly, all provisions of purchase apply when the purchase option is selected. The contractor's pricelist/catalog must show the purchase option under the special item number concerning rental.
21.	On occasion, contractors are awarded rental/purchase option only, and are not awarded under the special item number. In such cases, the contractor must obtain a waiver to purchase the equipment being rented should obtain accordance with the provisions set forth under FPM 101-26-401-2.
22.	BLANKET PURCHASE ARRANGEMENTS. Blanket Purchase Arrangements are authorized under this Schedule. The overall dollar value of a Blanket Purchase Arrangement may exceed the dollar value of the purchase order. The purchase order or series of orders placed within a short period of time under the Blanket Purchase Arrangement may exceed the contract Maximum Order Limitation.
23.	AWARD FENDING. For acquisition of items appearing herein as "AWARD FENDING" call the Contracting Officer at Area Code (215) 597-7141.
24.	PARTS. All mail parts furnished in connection with machines covered under this Schedule shall be packed in envelopes, sealed, identified with part number and quantity contained shown on the outside of envelope; and shall be clearly identified with part number on face of top.
25.	IMPRINT FUNDS (NETTY CASH). The contractor agrees to accept payment for purchase of the items under the terms of the contract in accordance with FPM 1-3-100.
26.	PROCUREMENT OF SIMILAR ARTICLES OR SERVICES. When an agency requires a similar article or service, the contractor shall be notified in writing. The contractor shall be notified in writing of the end-use purpose required by the agency, procurement of a similar article or service having the same general characteristics as the article or service required. The contractor shall be notified in writing of the requirement for using the schedule is obtained from the Commission, Office of Personal Property, General Services Administration, 101-25-401-20, in accordance with the regulations of the requesting agency.
27.	WARRANTY. The Contractor's standard commercial warranty shall apply to the items purchased under this Schedule. The Contractor shall be notified in writing of the standard commercial warranty to this Schedule.
28.	STATE AND LOCAL TAXES. Notwithstanding the provisions of the General Services Administration, the Contractor shall be notified in writing of the state and local taxes levied on or measured by the contract or sales price of the services or completed supplies furnished pursuant to the preceding sentence shall be separately stated on the Contractor's invoice and the Government agrees either to pay to the Contractor amounts to sustain an exemption therefrom.
29.	NOTICE TO ORDERING AGENCIES. AN INFORMATION COPY OF ALL CONTRACTS, including this contract, shall be furnished to the CONTRACTING OFFICE, AT THE FOLLOWING ADDRESS: GSA, REGION 3, PERSONAL PROPERTY CONTRACTS DIV (3PC), 9TH & MARKET STS, ROOM 2150, PHILADELPHIA, PA 19107, ATTN: CONTRACTING OFFICE.
30.	RENTALS. Orders for rental, SIN-227-10, shall cover only the period of use of supplies within the contract period. Ordering agencies are hereby advised that certain rental items may be purchased under this Schedule. The contractor's catalog/pricelist prior to placing an order.

LIST OF SUPPLIES AND SERVICES			
SPECIAL ITEM NO.	SUPPLIES OR SERVICES	SPECIAL ITEM NO.	SUPPLIES OR SERVICES
1	227-1 TEACHING MACHINES: For various teaching devices (other than the following items): Digital Engineering CES/Ed-Lab..... CES choice response systems, manual operation, and direct viewing capabilities: Begler..... Charles Begler EDC..... Educational Dynamics Kee..... KEE Accessories for 227-1: Begler..... Charles Begler EDC..... Educational Dynamics Kee..... KEE	13	227-18 ELECTRICITY/ELECTRONIC TRAINING DEVICES: For training devices which are specifically designed to demonstrate principles of electronics: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES Accessories for 227-18: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES
2	227-1(a) Accessories for 227-1: Begler..... Charles Begler EDC..... Educational Dynamics Kee..... KEE	14	227-18(a) Accessories for 227-18: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES
3	227-4 (BA) MULTI-MEDIA PROGRAMS/PROGRAM CONTROL DEVICES: For devices used to train more than one piece of A-V equipment at a time. If they are sold commercially as one item: Singer..... Singer Accessories for 227-4: Singer..... Singer	15	227-19 COMPUTER TRAINING DEVICES: For training devices which are specifically designed to demonstrate principles, perform experiments and train individuals in computer usage: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES Accessories for 227-19: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES
4	227-4(a) (BA) Accessories for 227-4: Singer..... Singer	16	227-19(a) Accessories for 227-19: Digital..... Digital Lab Volt..... Lab Volt CES/Ed-Lab..... CES
5	227-5 (BA) TEST SCORING MACHINES: For machines which automatically record responses and tabulate raw scores or profiles. ITEM DELETED FROM SCHEDULE.	17	227-20 OTHER TRAINING DEVICES: For various training devices (such as, but not limited to, multi-media materials): ITEM DELETED FROM SCHEDULE.
6	227-5(a) Accessories for 227-5: ITEM DELETED FROM SCHEDULE.	18	227-20(a) Accessories for 227-20: ITEM DELETED FROM SCHEDULE.
7	227-14 PROJECTORS, REAR SCREEN: For motion picture rear screen projectors: ITEM DELETED FROM SCHEDULE.	19	227-10 RENTAL: (a) Equipment: Award Pending (b) Training Aides: Award Pending (c) Courses: Award Pending (d) Films: Award Pending (e) Cassettes: Award Pending (f) Other: Award Pending
8	227-14(a) Accessories for 227-14: ITEM DELETED FROM SCHEDULE.		
9	227-15 PROJECTORS, REAR SCREEN, SLIDE OR FILMSTRIP: For slide or filmstrip rear screen projectors including those with response capabilities: ITEM DELETED FROM SCHEDULE.		
10	227-15(a) Accessories for 227-15: ITEM DELETED FROM SCHEDULE.		
11	227-16 MEDICAL MODELS AND MEDICAL SIMULATORS: For models and simulators, related anatomy and medical study: Sim..... Gannard MASCO..... MASCO Stimulats/Atkinson..... Stimulats Accessories for 227-16: Sim..... Gannard MASCO..... MASCO Stimulats/Atkinson..... Stimulats		
12	227-16(a) Accessories for 227-16: Sim..... Gannard MASCO..... MASCO Stimulats/Atkinson..... Stimulats		

\*Item has been transferred to FSC Group 69 Part 11 Section B.



5  
LIST OF SUPPLIES AND SERVICES

FSC Group 69

INDEX NO.	SPECIAL ITEM NO.	SUPPLIES OR SERVICES	INDEX NO.	SPECIAL ITEM NO.	SUPPLIES OR SERVICES
20	227-6(1)	<p>CLASS 6930</p> <p>PROGRAMMED LEARNING MATERIALS. For the following types of media: Printed programmed instructional material; prepared projection transparencies encompassing slides, filmstrips, and overheads; projected transparencies; instructional films; prerecorded audio and video tapes and records.</p> <p>PRINTED PROGRAMMED INSTRUCTIONAL MATERIAL:</p> <p>(1) General Education: Preschool, primary, &amp; secondary school levels:</p> <p>EDC..... Educational Dynamics</p> <p>(2) Social Sciences and Social Studies: College level &amp; Adult Education:</p> <p>ASL..... Advanced Sys</p> <p>(3) General and Physical Sciences: College level and Adult Education:</p> <p>ASL..... Advanced Sys</p> <p>EDM..... Educational Dynamics/ McGraw-Hill</p> <p>(4) Liberal Arts, including foreign language: College level &amp; Adult Education:</p> <p>ASL..... Advanced Sys</p> <p>(5) Individual Self-Improvement materials such as: Speed reading, effective listening, improvement of communication, salesmanship, etc:</p> <p>ASL..... Advanced Sys</p> <p>EDM..... Educational Dynamics/ McGraw-Hill</p> <p>ELIA..... English Language Institute</p> <p>(6) Business Training and Development, Office and clerical skills, and managerial skills:</p> <p>ASL..... Advanced Sys</p> <p>EDM..... Educational Dynamics/ McGraw-Hill</p> <p>ELIA..... English Language Institute</p> <p>(7) Vocational and Safety:</p> <p>ASL..... Advanced Sys</p> <p>EDM..... Educational Dynamics/ McGraw-Hill</p> <p>ELIA..... English Language Institute</p> <p>(8) Medical and Health:</p> <p>EDM..... Educational Dynamics</p> <p>(9) Computer Programming, Data Processing and related training:</p> <p>ASL..... Advanced Sys</p> <p>EDM..... Educational Dynamics/ McGraw-Hill</p> <p>(10) Recreation and Sports:</p> <p>Award Pending</p>	21	227-6(2)	<p>INSTRUCTIONAL FILMS, OVERHEAD TRANSPARENCIES, SLIDES AND FILMSTRIPS:</p> <p>(1) General Education: Preschool, primary and secondary school levels:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(2) Social Sciences and Social Studies: College level &amp; Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(3) General and Physical Sciences: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(4) Liberal Arts, including foreign language: College level &amp; adult education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(5) Individual Self-Improvement materials such as: Speed reading, effective listening, improvement of communication, salesmanship, etc:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(6) Business Training and Development, Office and clerical skills, and managerial skills:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(7) Vocational and Safety:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(8) Medical and Health:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(9) Computer Programming, Data Processing and related training:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(10) Recreation and Sports:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p>

12

6  
LIST OF SUPPLIES AND SERVICES

FSC Group 69

INDEX NO.	SPECIAL ITEM NO.	SUPPLIES OR SERVICES	INDEX NO.	SPECIAL ITEM NO.	SUPPLIES OR SERVICES
22	227-6(4)	<p>PRE-RECORDED AUDIO AND VIDEO TAPES, RECORDS:</p> <p>(1) General Education: Preschool, primary, and secondary levels:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(2) Social Sciences and Social Studies: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(3) General and Physical Sciences: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(4) Liberal Arts, including foreign language: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p>	23	227-6(6)	<p>MULTI-MEDIA PROGRAMS AND KITS: COLLECTIONS OF PRE-RECORDED AUDIO AND VIDEO TAPES, RECORDS (IF PRICED AS A UNIT):</p> <p>(1) General Education: Preschool, primary, and secondary school levels:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(2) Social Sciences and Social Studies: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p> <p>(3) General and Physical Sciences: College level and Adult Education:</p> <p>Time Life..... Time Life Video Benchmark..... Benchmark Films</p>

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TIME LIFE VIDEO Time & Life Building New York NY 10020

GENERAL SERVICES ADMINISTRATION  
FEDERAL SUPPLY SERVICE  
AUTHORIZED FEDERAL SUPPLY SCHEDULE PRICE LIST  
FSC CLASSES: 6910 & 6930  
TRAINING AIDS & DEVICES  
(F.Y. 1983)

CONTRACTOR: Time Life Video  
CONTRACTOR ADMIN. SOURCE: Time Life Building  
New York, N.Y. 10020  
TELEPHONE: 212 484-5925  
SIZE OF BUSINESS: Large Business  
CONTRACT NUMBER: GS-03S-83103  
SPECIAL ITEM NUMBER(S): 227-6(c) (1-10) - Instructional Films  
227-6(d) (1-10) - Pre-Recorded Audio & Video  
Tapes, Records  
227-6(e) (1-10) - Multi-Media Programs & Kits  
PERIOD: November 1, 1982 through September 30, 1983  
PROMPT PAYMENT DISCOUNT: Net 30 days  
DELIVERY PRICES & TERMS: F.O.B. Destination  
GEOGRAPHIC COVERAGE: Worldwide  
TIME OF DELIVERY: Delivery 30 days ARO  
ORDERING ADDRESS: Purchase orders are to be made out to Time Life  
Video and sent to Time Life Video, 100 Eisenhower  
Drive, Paramus, New Jersey 07652  
MINIMUM ORDER: \$10.00  
MAXIMUM ORDER: \$25,000 - Single Special Item Number per one order  
\$100,000- Total Amount of one order  
FOREIGN ITEMS: None



TIME LIFE VIDEO

GS CONTRACT NUMBER: GS-03S-83103  
FSC CLASSES: 6910 & 6930  
TRAINING AIDS & DEVICES  
(F.Y. 1983)

SPECIAL ITEM NUMBERS:

227-6(c) (1-10) - Instructional Films  
227-6(d) (1-10) - Pre-Recorded Audio and Video Tapes, Records  
227-6(e) (1-10) - Multi-Media Programs & Kits

DISCOUNT:

13% from list price.

WARRANTY PROVISIONS:

Time warrants each program to be free from defects in material or workmanship at the time of delivery. In the event of Time's breach of such warranty, Customer's exclusive remedy shall be that Time will replace the defective Program provided Customer returns said defective Program to Time in the United States. The terms and conditions of this agreement shall apply to any program furnished as a replacement.

NOTE: The terms and conditions are listed in the back of each Time Life Video catalog are superceded by the terms and conditions included in this information sheet. The "How To Order" section also is superceded by this information sheet.

NOTICE TO ORDERING AGENCIES: AN INFORMATION COPY OF ALL ORDERS PLACED AGAINST THIS GSA FEDERAL SUPPLY SCHEDULE CONTRACT IS TO BE SENT TO THE CONTRACTING OFFICER AT THE FOLLOWING ADDRESS:

GSA, Region 3  
Personal Property Contracts Div (3YC)  
9th & Market Streets, Room 3150  
Philadelphia, Pa. 19107

Attn: Contracting Officer

TERMS AND CONDITIONS FEDERAL SUPPLY SCHEDULE CONTRACT

- 2 -

AGREEMENT between TIME-LIFE VIDEO (hereinafter called "Time") and the Government (hereinafter called "Customer") named on the reverse side (hereinafter called "Schedule").

1. LICENSE: Time-Life Video ("Time") grants Customer and Customer accepts from Time the limited license under copyright to exhibit one or more of the films "Programs"), but only for exhibition to non-paying private audiences during the period set forth and in accordance with the specific terms of said order, and Time hereby licenses to Customer and Customer licenses from Time each Program in 16mm film, sound filmstrip or that video system type ordered.

CUSTOMER ACKNOWLEDGES THAT THE PROGRAMS MAY NOT BE DUPLICATED, BROADCAST, TRANSMITTED BY CABLE OR OTHERWISE TRANSMITTED, ON ANY MULTI-RECEIVER OPEN OR CLOSED CIRCUIT SYSTEM, OR DISPLAYED BEFORE THE PUBLIC, WHETHER OR NOT ADMISSION IS CHARGED. CUSTOMER SHALL EXHIBIT THE PROGRAMS ONLY AS HEREIN SPECIFIED AND USE THE PROGRAMS FOR NO OTHER PURPOSE. Customer shall not sublicense, sublease or part with possession of any Program received by Customer hereunder. Performing rights to music contained in any Program are not granted herein. Nothing herein shall derogate from any rights of Time or any other copyright proprietor of any Program under the United States Copyright Law.

2. PRICE: Customer shall pay to Time for the right to exhibit the Program under the conditions set forth herein the amount required for the order and as set forth in Paragraph 3 hereof immediately upon invoicing by Time.

3. PAYMENTS: Customer shall pay to Time the following sums in the manner and at the times herein specified, time being of the essence with respect to all such payments. The price for each program.

4. ADVERTISING: Customer shall not advertise the Programs hereunder in any public media and any advertising undertaken shall recite only the title of the Program and the performers, if any, and shall prominently set forth that the Program is a TIME LIFE VIDEO or TIME LIFE FILMS presentation, as the case may be.

5. RESERVATION OF RIGHTS: Legal title of the Programs and the containers, cassettes or reels on which the Programs are delivered shall at all times remain in Time and all rights therein are reserved to Time and thus any use of the term "Purchase" shall be deemed to mean only the right and license to use and reuse the Programs hereunder without limitation as to the number of uses or reuses, but without any change in ownership or title and otherwise subject to and upon the terms and conditions hereof.

6. CUTS: Customer shall exhibit each Program only in its entirety and shall not copy, duplicate, sublicense or sublease or part with possession thereof. Customer shall not cut or alter any Program or otherwise tamper therewith (except with regard to 16mm film, Customer may make necessary repairs thereto); and in no event shall any Program be performed or exhibited without the complete copyright notices and credits as contained therein.

7. PREVENTION OF PERFORMANCE: If Time shall be unable to deliver or prevented from delivering any Program by reason of governmental action, regulation or order, or by reason of fire, flood, hurricane, labor dispute, riot, war, catastrophe, or the unavailability of the Program in the film or video system ordered, or, without limiting the foregoing, any cause beyond the control of Time, this license shall be terminated as to such Program without liability to either party.

8. TERMINATION: In the event that:

(a) Customer defaults in the timely payment of any sums hereunder, and such default continues for a period of five days, or

(b) Customer advertises the program contrary to the provisions of Paragraph 4, or

(c) Customer defaults with respect to any of the other provisions hereof and fails to cure such violation of default within three (3) days after written notice thereof from Time.

9. WARRANTIES AND REMEDIES: Time warrants each Program to be free from defects in material or workmanship at the time of delivery. In the event of Time's breach of such warranty Customer's exclusive remedy shall be that Time will replace the defective Program provided Customer returns said defective Program to Time in the United States. The terms and conditions of this agreement shall apply to any Program furnished as a replacement. NO OTHER WARRANTY, EXPRESSED OR IMPLIED, INCLUDING THE WARRANTIES OF MERCHANTABILITY SHALL APPLY TO ANY PROGRAM HEREUNDER.

10. ASSIGNMENT: The agreement shall not be assignable by Customer.

11. INTERPRETATION: This agreement is complete and embraces the entire understanding between the parties. No change or modification hereof shall be binding upon Time unless in writing and signed by an authorized representative of Time. This agreement is made in New York and shall be construed under and in accordance with the laws of the State of New York. A waiver by Time of any breach or default by the Customer shall not be construed as a waiver of any other breach or default by such Customer.

Paragraph headings are for convenience and shall not in any way affect the intent of any provisions or be given any legal effect.

# SUBSCRIPTION

## FOR THE MILITARY

3 OR MORE NEW RELEASES A MONTH FOR 12 MONTHS!!!

SUBSCRIBE NOW TO  
NEW RELEASES  
SHIPPED TO YOUR LIBRARY  
EACH MONTH FOR 12 MONTHS!!!

SELECT FROM  
30 TO 50 NEW RELEASES PER MONTH  
1" VHS AND BETA FORMAT

INS WILL CALL YOU ONCE A MONTH  
WITH CURRENT PRE-RELEASE TITLES!!!

Avoid being a victim  
of budget cuts...  
SUBSCRIBE NOW!

Don't miss the NEW RELEASES  
due to a busy schedule or  
vacation... Let INS select  
the top new releases for  
YOU!!!

Be assured of receiving  
new releases each month  
for 12 months

FREE!! 1 Video cassette with  
subscription A, B, C, or D:  
TITLE OF YOUR CHOICE!!

FREE!! 2 Video cassettes with  
subscription E, F, G, H, I, J, or K:  
TITLES OF YOUR CHOICE!!

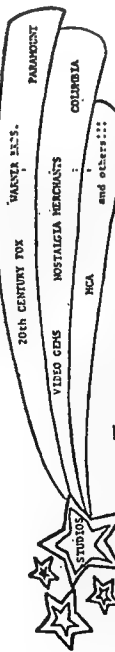
LIMITED OFFER

TOLL-FREE VIDEO CONSIDERATIONS

ITEM	SELECTION OF CURRENT TITLE MONTH	UNLIMITED PRICE
A	1 VIDEO TITLE MONTH FOR 12 MONTHS	\$13.95
B	2 VIDEO TITLES MONTH FOR 12 MONTHS	\$15.95
C	3 VIDEO TITLES MONTH FOR 12 MONTHS	\$17.95
D	4 VIDEO TITLES MONTH FOR 12 MONTHS	\$19.95
E	5 VIDEO TITLES MONTH FOR 12 MONTHS	\$21.95
F	6 VIDEO TITLES MONTH FOR 12 MONTHS	\$23.95
G	7 VIDEO TITLES MONTH FOR 12 MONTHS	\$25.95
H	8 VIDEO TITLES MONTH FOR 12 MONTHS	\$27.95
I	9 VIDEO TITLES MONTH FOR 12 MONTHS	\$29.95
J	10 VIDEO TITLES MONTH FOR 12 MONTHS	\$31.95
K	11 VIDEO TITLES MONTH FOR 12 MONTHS	\$33.95
L	12 VIDEO TITLES MONTH FOR 12 MONTHS	\$35.95
M	13 VIDEO TITLES MONTH FOR 12 MONTHS	\$37.95

\$19.95 for each cassette, plus 5% of the cassette price  
for the shipping and handling insurance

\*Subject to manufacturer's release of titles



CALL TOLL FREE: 1-800-638-1688 INS 7566 Main Street, Sykesville, MD, 21156

# I M S

INSTITUTIONAL MARKETING SPECIALISTS

## SUBSCRIPTION Video IN UNIFORM

ITEM	NUMBER OF CASSETTES/MON	SUBSCRIPTION PRICE
A	3 Videos Per Month for 12 months	\$43.54
B	4 Videos Per Month for 12 months	\$58.05
C	5 Videos Per Month for 12 months	\$72.56
D	6 Videos Per Month for 12 months	\$87.08
E	7 Videos Per Month for 12 months	\$101.59
F	8 Videos Per Month for 12 months	\$116.10
G	9 Videos Per Month for 12 months	\$130.62
H	10 Videos Per Month for 12 months	\$145.13
I	11 Videos Per Month for 12 months	\$159.64
J	12 Videos Per Month for 12 months	\$174.16
K	13 Videos Per Month for 12 months	\$188.67

FREE!! 1 Video cassette with  
subscription A, B, C, or D:  
TITLE OF YOUR CHOICE

FREE!! 2 video cassettes with  
subscription E, F, G, H, I, J, or K:  
TITLES OF YOUR CHOICE

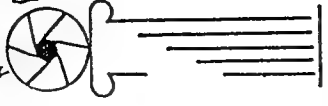
Limited OFFER

95/ea  
109/cassette + 10% on cassette price for shipping handling & insurances  
A Division of IMVC

\* Subject To MANUFACTURERS RELEASE.

Special editions not included

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One Golden Rule  
Hollywood H  
Strike  
Movie Cashed



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Sykesville Md 21156  
301-795-3000

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INS  
WILL CALL  
YOU A MONTH  
WITH CURRENT  
PRE-RELEASE TITLES  
SUBSCRIBE  
SELECTS  
+ ORDER  
+ ORDERED  
IMMEDIATELY

# The Video Library Company

AMERICA'S FIRST  
HOME VIDEO DISTRIBUTOR  
SINCE 1977

July 18, 1983

The Video Library Company is pleased to announce the introduction of its subscription program.

The program is the Video Library Subscription Program, and it offers you your choice of between 2&10 video cassetts each month. These cassetts can be chosen from the many new releases that come out each month or they can come from our catalog if the new releases do not appeal to you. Included with each casset is a storage case and all shipping and handling charges are included in the base subscription price.

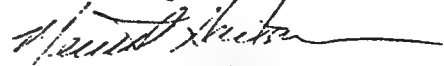
HERE'S HOW IT WORKS: Just check the new release lists that you receive each month and make your selections on the order form then mail the form to our subscription center which is located in our Baltimore office. If you wish a representative will call you each month and take your subscription orders over the phone. Remember that you always have the option to select from our catalog of titles as well as the new releases and selections may be carried forward from month to month.

## VIDEO LIBRARY SUBSCRIPTION RATES ARE AS FOLLOWS

2 cassettes per month.....	\$ 1678.80 per year
3 " " " .....	\$ 2518.20
4 " " " .....	\$ 3357.60
5 " " " .....	\$ 4197.00
6 " " " .....	\$ 4995.00
7 " " " .....	\$ 5799.00
8 " " " .....	\$ 6649.00
9 " " " .....	\$ 7499.00
10 " " " .....	\$ 7999.00

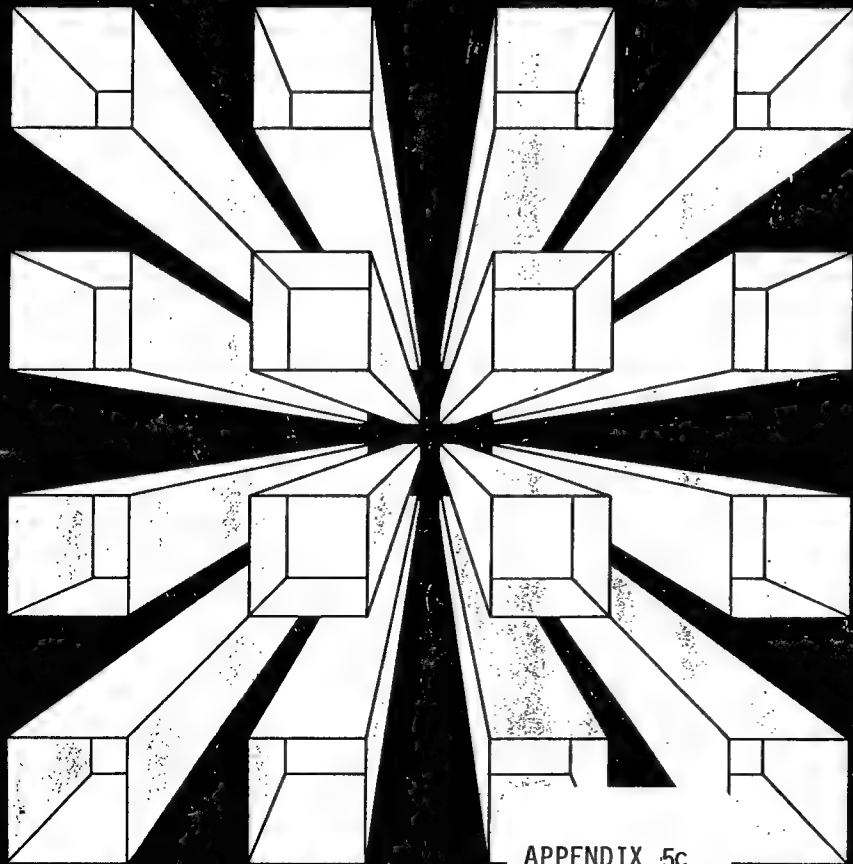
The address of the subscription center is: Video Library Co.  
606 Main Street, Reisterstown, Md. 21136. The phone numbers are  
1-301-833-7573 or 1-800-638-3767\*

Sincerely,

  
Merritt Hartson

\* WATTS service will be effective from July 27, 1983 on.





APPENDIX 5c

A Reference List of  
Audiovisual Materials  
Produced by the  
United States Government



General  
Services  
Administration

National Archives and  
Records Service

National Audiovisual Center Washington, DC 20409

# TASO CATALOG



GRAPHICS



AUDIO VISUAL



TELEVISION



PHOTOGRAPHIC

## SERVICE GUIDE for

Active Army

U.S. Army Reserve

U.S. Army National Guard

Jr. & Sr. ROTC

TRAINING & AUDIOVISUAL SUPPORT CENTER  
FORT MCPHERSON, GEORGIA 30330

# **VIDEO-TO-GO**

**A CATALOG OF VIDEO CASSETTES AND VIDEO DISCS**

## **FORT McPHERSON POST LIBRARY SYSTEM**

**BLDG. T-44 FORT McPHERSON, GEORGIA 30330**



APPENDIX 6

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Comment and Suggestion Forms. . . . .	Back Cover

Cover used with permission of TIME-LIFE Inc.

August 1983



## INTRODUCTION

This catalog is your list of all the titles of video media in the Fort McPherson Post Library System. A wide variety of selections in many subject areas, e.g. sports, information (lawn care, golf, etc.), Time-Life series, children's programs and, of course, many movies are available for your personal viewing.

There are no 3/4" tapes available for circulation; all of the videocassettes are 1/2". What we do have is video in these formats:

TAPES: BETA  
VHS

DISCS: CED  
LV (formerly OPT)

The video collection is a new service to introduce video media to our users. We welcome your suggestions for new additions to the collection - just let us know by filling out the form found at the back of this catalog, or at the circulation desk. You may give your suggestions to any staff member.

We also welcome your recommendation on how to improve this catalog for your use. As a result of one suggestion, in this edition you will find a column which lists ratings established by the Motion Picture Association of America (MPAA). No self-imposed or local ratings are listed. The ratings indicated are the latest available, and denote the rating given by the MPAA for theatrical release. The user should be cautioned that it is not unusual for ratings to change, due to an appeal by the production company or the release of a recut version.

## LEGEND

G	GENERAL AUDIENCES. All ages (admitted).
PG	PARENTAL GUIDANCE SUGGESTED. Some material may not be suitable for children.
R	RESTRICTED. Under 17 requires accompanying parent or adult guardian.
X	NO ONE UNDER 17 ADMITTED. (Age limit may vary in certain areas.)
NR	NOT RATED. (You're on your own!)

## VIDEO POLICIES

Policies established for circulation of video media are intended to promote equitable use. Your cooperation and understanding is solicited.

Videocassettes and discs may be checked out for one week. Due to the demands on video materials, there is a check-out limit of two per library card. Video materials cannot be renewed due to user demands.

We regret that we are unable to accept reserves on video media.

If a videocassette or videodisc is not returned on or before the due date, borrowing privileges for video materials may be suspended for three months. In order to protect materials, patrons are required to sign a card certifying that they realize returning video in the book drop will also result in a three-month suspension.

For further information call 752-3055/2528 or visit the Fort McPherson Post Library System in Building T-44 and speak with any member of the library staff. The library hours are:

MONDAY	0900 - 1630
TUESDAY	0900 - 2000
WEDNESDAY	0900 - 2000
THURSDAY	0900 - 2000
FRIDAY	0900 - 1730
SATURDAY	1000 - 1700

## CARE AND HANDLING OF VIDEO MEDIA

1. Before use, allow videocassette and video equipment to set in room temperature for at least two hours. Adjusting to room temperature will prevent the videocassette from jamming your machine.
2. Be cautious of touching the tape itself or the grooves on the disc. Fingerprints, dust, and dirt can deteriorate the picture and quality. For protection, store cassette in its container or disc in its cover, and keep it in an upright position.
3. Heat will destroy both videocassette and videodisc. Please do not keep them on top of the TV set. Temperature of about 130 degrees F can cause permanent damage to the cassette/disc.
4. Since cassettes and discs are sensitive to heat, avoid leaving them in closed areas such as auto trunk or glove compartment.
5. Always take the time to REWIND the videocassette before removing it from your equipment.
6. Return all cassettes and discs to the circulation desk. Please do not return them in the library book drop. Weather conditions or having heavy books dropped on top of them can cause severe damage.
7. Copying of video is a violation of copyright law. Some manufacturers have placed anti-copying devices on the video which can cause damage if copying is attempted. You, the user, are responsible for any such damage incurred.

TITLE	MPAA RATING	FORMAT		
3 DAYS OF THE CONDOR	R	BETA		VHS
9 To 5 (See NINE TO FIVE)				
10	R	BETA		VHS
48 HOURS	R			VHS
1941	PG		LV	
2001: A SPACE ODYSSEY	NR	BETA		VHS
20,000 LEAGUES UNDER THE SEA	NR	BETA		VHS
ABSENCE OF MALICE	PG			VHS
ABSENT MINDED PROFESSOR	NR	BETA		
ACROSS THE SILENCE BARRIER (Time-Life)	NR			VHS
ADVANCED CAR CARE: COOLING SYSTEM SERVICE AND SHOCK ABSORBER REPLACEMENT	NR	BETA		VHS
ADVANCED CAR CARE: TUNE-UP	NR	BETA		VHS
ADVENTURES OF CHIP 'N' DALE	NR			VHS
ADVENTURES OF PINOCCHIO	NR	BETA		VHS
ADVENTURES OF ROBIN HOOD	NR	BETA		VHS
AEROBIC DANCERCISE	NR	BETA		VHS
AEROBICISE	NR	BETA		VHS
AFRICAN QUEEN	NR	BETA	CED	VHS
AIRPLANE	PG	BETA		VHS
AIRPLANE II, THE SEQUEL	PG	BETA		VHS
AIRPORT '77			LV	
ALAMO	NR	BETA		VHS
ALICE DOESN'T LIVE HERE ANYMORE	PG	BETA		VHS

TITLE	MPAA RATING	FORMAT	
ALICE IN WONDERLAND	NR	BETA	VHS
ALIEN	R		VHS
ALL ABOUT EVE	NR	BETA	VHS
ALL THAT JAZZ	R	BETA	VHS
AMERICAN GRAFFITI	PG	BETA	VHS
AMERICAN IN PARIS	NR		VHS
AMERICANS IN PARIS (Time-Life)	NR		VHS
ANATOMY OF A VOLCANO (Time-Life)	NR		VHS
ANDY WARHOL'S FRANKENSTEIN	X		VHS
ANIMAL CRACKERS	NR		VHS
ANIMAL FARM	NR		VHS
Animal House (See NATIONAL LAMPOON'S ANIMAL HOUSE)			
ANNIE HALL	PG	BETA	VHS
ANZIO TO ROME (Time-Life)	NR		VHS
APOCALYPSE NOW	R	BETA	VHS
APPLE DUMPLING GANG	G		VHS
ARTHUR	PG		VHS
AS YOU LIKE IT	NR		VHS
ASTEROID AND THE DINOSAUR (Time-Life)	NR		VHS
AT HOME WITH DONALD DUCK	NR		LV
ATTACK OF THE KILLER TOMATOES	NR		VHS
AUNTIE MAME	NR	BETA	
AUTHOR AUTHOR	PG	BETA	VHS
AUTUMN SONATA	PG	BETA	

TITLE	MPAA RATING	FORMAT		
BACK ROADS	R	BETA		VHS
BAD NEWS BEARS	PG		CED	
BANANAS	PG	BETA		
BARABBAS	NR			VHS
BASIC CAR CARE	NR	BETA		
BASIC GARDENING	NR	BETA		VHS
BASIC PHOTOGRAPHY	NR	BETA		VHS
BATTLE FOR SAIPAN (Time-Life)	NR			VHS
BATTLE OF SAN PIETRO; BATTLE OF SALERNO: NAPLES TO CASSINO	NR			VHS
BATTLESTAR GALACTICA	PG	BETA		VHS
BEDTIME FOR BONZO	NR	BETA		VHS
BEING THERE	PG			VHS
BELL, BOOK AND CANDLE	NR			VHS
BEN-HUR	NR	BETA		VHS
BEST FRIENDS	PG	BETA		VHS
BEST LITTLE WHOREHOUSE IN TEXAS	R			VHS
BEYOND THE MILKY WAY (Time-Life)	NR			VHS
BIBLE	NR			VHS
BIG BEN (Time-Life)	NR			VHS
BIG FIGHTS	NR		LV	
BIG RED ONE	PG	BETA		VHS
BILLY JACK	PG	BETA		
BIONIC WOMAN: WELCOME HOME JAMIE	NR		LV	
BIRD BRAIN: MYSTERY OF BIRD NAVIGATION (Time-Life)	NR			VHS
BIRDS	NR			VHS

TITLE	MPAA RATING	FORMAT	
BLACK MARBLE	PG	BETA	VHS
BLACK ORPHEUS	NR	BETA	VHS
BLACK TIDE (Time-Life)	NR		VHS
BLAZING SADDLES	R	BETA	VHS
BLINDNESS (Time-Life)	NR		VHS
BLUE HAWAII	NR		VHS
BLUE LAGOON, THE	R		VHS
BLUE MAX	NR	BETA	VHS
BLUEPRINTS IN THE BLOODSTREAM (Time-Life)	NR		VHS
BLUES BROTHERS	R	BETA	VHS
BONDS	NR	BETA	VHS
BONNIE & CLYDE	NR		VHS
BORN FREE	NR		VHS
BOXING'S GREATEST CHAMPIONS	NR		VHS
BREAKER MORANT	NR		VHS
BREAKFAST AT TIFFANY'S	NR		VHS
BREAKING AWAY	PG		VHS
BREAKOUT	NR		VHS
BREAKOUT AND PURSUIT; COMMAND DECISIONS	NR		VHS
BRIAN'S SONG	NR	BETA	VHS
BRIDGE AT REMAGEN: BATTLE OF THE BULGE	NR		VHS
BRIDGE ON THE RIVER KWAI	NR		VHS
BRUBAKER	R	BETA	VHS
BRUCE LI, NEW GUINEA	NR	BETA	VHS

TITLE	MPAA RATING	FORMAT		
BUCK ROGERS IN THE 25TH CENTURY	PG			VHS
BUD ABBOTT AND LOU COSTELLO IN HOLLYWOOD	NR			VHS
BUGS BUNNY/ROAD RUNNER MOVIE	G	BETA		VHS
BULGE (Time-Life)	NR			VHS
BUS STOP	NR			VHS
BUSTIN' LOOSE	R	BETA		
BUTCH CASSIDY & THE SUNDANCE KID	NR	BETA	CED	VHS
CABARET	PG	BETA		VHS
CALIFORNIA SUITE	PG			VHS
CANCER DETECTIVES OF LIN XIAN (Time-Life)	NR			VHS
CANNONBALL RUN	PG	BETA		VHS
CARBON COPY	PG	BETA		VHS
CARING FOR YOUR NEWBORN	NR	BETA		VHS
CARTOON CLASSICS OF THE 1930'S	NR	BETA		VHS
CARTOON PARADE NO. 1; 2 HR ASSORTMENT	NR			VHS
CASABLANCA	NR	BETA	CED	VHS
CASE OF THE ANCIENT ASTRONAUTS (Time-Life)	NR			VHS
CAT BALLOU	NR			VHS
CATCH 22	R			VHS
CATCH IT IF YOU CAN (NFL)	NR		LV	
CHAPTER TWO	PG			VHS
CHARIOTS OF FIRE	PG	BETA		VHS



TITLE	MPAA RATING	FORMAT		
CHARLEY	NR			VHS
CHARLIE CHAPLIN CARNIVAL	NR			VHS
CHARLOTTE'S WEB	G	BETA	CED	VHS
CHEECH AND CHONG'S NEXT MOVIE	R			VHS
CHEECH AND CHONG'S UP IN SMOKE	R	BETA	LV	VHS
CHINA SYNDROME	PG			VHS
CHINATOWN	NR		CED	VHS
Chip 'n' Dale (See ADVENTURES OF CHIP 'N' DALE)				
CHITTY CHITTY BANG BANG	G	BETA		
CHRISTMAS CAROL	NR			VHS
CID, EL	NR	BETA		VHS
CITIZEN KANE	NR		CED	VHS
CLARENCE DARROW	NR		CED	
CLASH OF THE TITANS	PG	BETA		VHS
CLEOPATRA	NR			VHS
CLOSE ENCOUNTERS OF THE THIRD KIND	PG	BETA		VHS
COAL MINER'S DAUGHTER	PG	BETA	LV	VHS
COMA	PG	BETA		VHS
COMING HOME	R	BETA		VHS
COMPETITION	PG	BETA		VHS
COOL HAND LUKE	NR	BETA		VHS
CORTEGE OF EAGLES	NR		LV	
COUNTRY GIRL	NR			VHS
CREATURE FROM THE BLACK LAGOON	NR	BETA		

TITLE	MPAA RATING	FORMAT	
D-DAY: ONE BAD DAY IN JUNE (Time-Life)	NR		VHS
DAWN OF THE SOLAR AGE--SOLAR ENERGY (Time-Life)	NR		VHS
DAWN OF THE SOLAR AGE--WIND AND WATER ENERGY (Time-Life)	NR		VHS
DAYS OF HEAVEN	PG		VHS
DEAD MEN DON'T WEAR PLAID	PG		VHS
DEAD SEA LIVES (Time-Life)	NR		VHS
DEAN MARTIN & JERRY LEWIS TV PARTY	NR		VHS
DEATH OF A DISEASE (Time-Life)	NR		VHS
DEATH WISH	R		VHS
DEATHTRAP	PG		VHS
DEEP	NR		VHS
DELIVERANCE	R	BETA	VHS
DESERT FOX	NR	BETA	VHS
DESERT PLACE (Time-Life)	NR		VHS
DESERT WAR (Time-Life)	NR		VHS
DEVIL AND MAX DEVLIN	PG		VHS
DIARY OF ANNE FRANK	NR	BETA	VHS
DINER	R	BETA	VHS
DIRTY DOZEN	NR	BETA CED	VHS
DIRTY HARRY	R		VHS
DO WE REALLY NEED THE ROCKIES?	NR		VHS
DOCTOR DOOLITTLE	NR		VHS
DR. NO	NR	BETA	
DR. SEUSS VIDEO FESTIVAL	NR		VHS
DOCTOR ZHIVAGO	NR	BETA	VHS

TITLE	MPAA RATING	FORMAT
DOCTORS OF NIGERIA (Time-Life)	NR	VHS
DOG DAY AFTERNOON	R	VHS
DOUBLE STRIKE--AIR FORCE RAIDS ON SCHWEINFURT/REGANSBURG (Time-Life)	NR	VHS
DRACULA	R	VHS
DUMBO	NR	BETA VHS
EARTHQUAKE	PG	LV
EAST OF EDEN	NR	VHS
El Cid (See CID, EL)		
ELECTRIC HORSEMAN	PG	LV VHS
ELEPHANT MAN	PG	BETA VHS
ELTON JOHN IN CONCERT AT EDINBURG	NR	LV
ELUSIVE ILLNESS (Time-Life)	NR	VHS
EMMANUELLE	X	VHS
ENDLESS NIGHT	NR	BETA VHS
ENDLESSLOVE	R	BETA VHS
ENTER THE DRAGON	NR	BETA
ENTER THE NINJA	R	VHS
ESCAPE FROM NEW YORK	R	VHS
ESCAPE TO WITCH MOUNTAIN	G	VHS
EVERY WHICH WAY BUT LOOSE	R	VHS
EXODUS	NR	VHS
EXORCIST	R	VHS
EXORCIST II	R	VHS
EYES OF LAURA MARS	R	BETA

TITLE	MPAA RATING	FORMAT	
FABLES OF THE GREEN FOREST	NR		VHS
FAME	R	BETA	VHS
FAN	R	BETA	VHS
FANTASTIC VOYAGE	NR		VHS
FAREWELL TO ARMS	NR		VHS
FESTIVAL OF FUNNIES (NFL)	NR		VHS
FIDDLER ON THE ROOF	G	BETA CED	VHS
FINAL FRONTIER (Time-Life)	NR		VHS
FIRST MONDAY IN OCTOBER	R	BETA	VHS
FIRST SIGNS OF WASHOE (Time-Life)	NR		VHS
FLY FISHING	NR		VHS
FLYING DOWN TO RIO	NR		VHS
FLYING FORTRESS (Time-Life)	NR		VHS
FORCE 10 FROM NAVARONE	PG		VHS
FORT APACHE	NR	BETA	VHS
FORT APACHE: THE BRONX	R	BETA	VHS
Forty-Eight Hours (See 48 HOURS)			
FOUR SEASONS	PG		VHS
Frankenstein (See ANDY WARHOL'S FRANKENSTEIN)			
FRENCH CONNECTION	R	CED	
FRENCH LIEUTENANT'S WOMAN	R	BETA	VHS
FUNDAMENTALS OF CHEERLEADING	NR	BETA	VHS
FUNDAMENTALS OF TENNIS	NR	BETA	VHS
FUNNY GIRL	G		VHS
FUSION: THE ENERGY PROMISE (Time-Life)	NR		VHS

TITLE	MPAA RATING	FORMAT	
G. I. BLUES	NR		VHS
G. I. CHRISTMAS (Time-Life)	NR		VHS
GAMEBREAKERS (Football)	NR	LV	
GAY DIVORCEE	NR		VHS
GENE ENGINEERS (Time-Life)	NR		VHS
GENERAL DOUGLAS MACARTHUR	PG	BETA	VHS
GENTLEMEN PREFER BLONDES	NR		VHS
GISELLE (Ballet)	NR		VHS
GODFATHER	R	BETA	VHS
GODFATHER PART II	R	BETA	VHS
GODZILLA	NR		VHS
GOING MY WAY	NR	BETA	VHS
GOLDFINGER	NR	CED	
Goodbye Girl (See NEIL SIMON'S GOODBYE GIRL)			
GRADUATE	NR	BETA	CED
GREASE	PG	BETA	VHS
GREASE 2	PG		VHS
GREAT GATSBY	PG	BETA	VHS
GREAT MOMENTS IN BASEBALL	NR		VHS
GREAT MUPPET CAPER	G	BETA	VHS
GREAT SANTINI	PG	BETA	VHS
GREAT WINE REVOLUTION (Time-Life)	NR		VHS
GREEN BERETS	NR	BETA	VHS
GREEN MACHINE (Time-Life)	NR		VHS
GROUND COVER PLANTS	NR	BETA	VHS
GUNS OF NAVARONE	NR	BETA	

TITLE	MPAA RATING	FORMAT		
H.M.S. PINAFORE	NR	BETA		
HAMLET	NR		CED	
HANSEL AND GRETEL	NR			VHS
HARDCORE	R			VHS
HARDER THEY FALL	NR			VHS
HARDY BOYS: THE MYSTERY OF THE HAUNTED HOUSE	NR		LV	
HARLAN COUNTY U.S.A.	NR	BETA		
HAROLD & MAUDE	PG			VHS
HEARTLAND	PG			VHS
HEAVEN CAN WAIT	PG	BETA		VHS
HEIDI	NR	BETA	CED	VHS
HELL IN THE ARCTIC (Time-Life)	NR			VHS
HELLO, DOLLY!	G	BETA		VHS
HELLSTROM CHRONICLES	NR			VHS
HERBIE RIDES AGAIN	G			VHS
HEROES	NR		LV	
HIGH NOON	NR		CED	VHS
HISTORY OF THE WORLD, PART I	R	BETA	CED	VHS
HOMBRE	NR	BETA		
HOME EXERCISE FOR WOMEN	NR	BETA		VHS
HONEYSUCKLE ROSE	PG	BETA		
HOOPER	PG			VHS
HOT-BLOODED DINOSAURS (Time-Life)	NR			VHS
HOW TO BUY A HOME	NR	BETA		VHS
HUNCHBACK OF NOTRE DAME	NR	BETA		

TITLE	MPAA RATING	FORMAT	
HUNTER	PG		VHS
HUNTERS OF THE SEAL (Time-Life)	NR		VHS
ICE CASTLES	PG	BETA	
IMPROVE YOUR GOLF GAME	NR	BETA	VHS
IN COLD BLOOD	R		VHS
INCIDENT AT BROWN'S FERRY (Time-Life)	NR		VHS
INCREDIBLE SHRINKING WOMAN	PG	BETA	LV
INDOOR PLANTS	NR	BETA	VHS
INSECT ALTERNATIVE (Time-Life)	NR		VHS
INSIDE THE GOLDEN GATE (Time-Life)	NR		VHS
INSIDE THE SHARK (Time-Life)	NR		VHS
INTERIOR HOUSE PAINTING	NR	BETA	VHS
INVISIBLE FLAME (Time-Life)	NR		VHS
IT'S A WONDERFUL LIFE	NR	BETA	VHS
IVANHOE	NR	BETA	VHS
IWO JIMA: EIGHT SQUARE MILES OF HELL (Time-Life)	NR		VHS
JAMES BROWN LIVE IN CONCERT	NR		VHS
JAWS	PG	BETA	
JAWS 2	PG	BETA	LV
JERK	R		LV
JESUS CHRIST SUPERSTAR	G		VHS

TITLE	MPAA RATING	FORMAT		
JOE	R			VHS
JULIA	PG	BETA		VHS
JUNGLE BOOK: SABU	NR	BETA		VHS
KAMIKAZE (Time-Life)	NR			VHS
KEYS OF PARADISE (Time-Life)	NR			VHS
KIDNAPPED	NR		LV	
KIDS IS KIDS (Cartoon)	NR	BETA	LV	VHS
KILLING OF SISTER GEORGE	R			VHS
KING AND I	NR	BETA		VHS
KING KONG	NR			VHS
KING GREOLE	NR	BETA		
KLUTE	R			VHS
KNOCK ON ANY DOOR	NR	BETA		VHS
KRAMER VS. KRAMER	PG	BETA		VHS
LADY SINGS THE BLUES	R	BETA	CED	VHS
LASSIE'S GREAT ADVENTURE	NR	BETA		VHS
LAST BARRIER; CROSSING THE RHINE (Time-Life)	NR			VHS
LAST UNICORN	G			VHS
LAST VALLEY	PG	BETA		
LAWN CARE	NR	BETA		VHS
LENNY BRUCE PERFORMANCE FILM	NR	BETA		VHS



TITLE	MPAA RATING	FORMAT		
LIGHT OF THE 21ST CENTURY (Time-Life)	NR			VHS
LION IN WINTER	NR	BETA		VHS
LIONS OF THE SERENGETI	NR		LV	
LITTLE DARLING	R	BETA		VHS
LITTLE LULU AND TUBBY PART 1	NR			VHS
LITTLE LULU AND TUBBY PART 2	NR			VHS
LITTLE WOMEN	NR	BETA		VHS
LIVING MACHINES (Time-Life)	NR			VHS
LOLITA	NR	BETA		
LONGEST DAY	NR		CED	
LONGEST YARD	R			VHS
LORDS OF DISCIPLINE	R			VHS
LOST WORLD OF THE MAYA (Time-Life)	NR			VHS
LOVE STORY	PG	BETA	LV	VHS
LOVESICK	PG			VHS
LUTHER	PG		LV	
MacArthur (See GENERAL DOUGLAS MACARTHUR)				
MAKE-UP FOR WOMEN	NR			VHS
MAKING BASIC PLUMBING REPAIRS	NR	BETA		VHS
MAKING OF A NATURAL HISTORY FILM (Time-Life)	NR			VHS
MALADY OF HEALTH CARE (Time-Life)	NR			VHS
MALTESE FALCON	NR	BETA		VHS
MAN FOR ALL SEASONS	NR	BETA		VHS

TITLE	MPAA RATING	FORMAT	
MAN OF LA MANCHA	PG	BETA	VHS
MAN WITH THE GOLDEN GUN	PG	BETA	VHS
MANY ADVENTURES OF WINNIE THE POOH	G	BETA	VHS
MARATHON MAN	R	BETA	VHS
MARKETPLACES	NR	BETA	
MARY POPPINS	NR	BETA	
MASH	R	BETA	VHS
MEDAL OF HONOR (Time-Life)	NR		VHS
MEET ME IN ST LOUIS	NR	BETA	VHS
MEMORIES OF EDEN (Time-Life)	NR		VHS
MESSAGE IN THE ROCKS (Time-Life)	NR		VHS
MICKEY MOUSE AND DONALD DUCK CARTOON II (Collection)	NR		VHS
MICROWAVE COOKING	NR		VHS
MIDNIGHT EXPRESS	R		VHS
MIDWAY (Time-Life)	NR		VHS
MILDRED PIERCE	NR	BETA	VHS
MIND MACHINES (Time-Life)	NR		VHS
MIRACLE ON 34TH STREET	NR	BETA	
MIRACLE WORKER	NR	BETA	VHS
MIRROR CRACKED	PG		VHS
MISSING	PG		VHS
MODERN PROBLEMS	PG	BETA	VHS
MOMMIE DEAREST	PG	BETA	VHS
MOONRAKER	PG	BETA	
MOVIE STILL (Time-Life)	NR		VHS

TITLE	MPAA RATING	FORMAT	
MR. LUDWIG'S TROPICAL DREAMLAND (Time-Life)	NR		VHS
MR. MAGOO VOL I	NR		VHS
MR. MAGOO VOL II	NR		VHS
MR. SMITH GOES TO WASHINGTON	NR		VHS
MUPPET MOVIE	G	BETA CED	VHS
MURDER ON THE ORIENT EXPRESS	G		VHS
MUTUAL FUNDS	NR	BETA	VHS
MY FAIR LADY	NR	BETA	VHS
MY FAVORITE YEAR	PG		VHS
MYSTERY OF THE ANASAZI (Time-Life)	NR		VHS
NATIONAL LAMPOON'S ANIMAL HOUSE	R	BETA	VHS
NEIGHBORS	R	BETA	VHS
NEIL SIMON'S THE GOODBYE GIRL	PG	BETA	VHS
NETWORK	R	BETA	VHS
NEW CENTURIONS	NR		VHS
NIGHT BEFORE CHRISTMAS	NR	BETA	
NIGHT OF THE IGUANA	NR		VHS
NIGHT SHIFT	R		VHS
NIGHTMARE AT SAN PIETRO (Time-Life)	NR		VHS
NINE TO FIVE	PG	BETA	VHS
Nineteen Forty-One (See 1941)			
NONE BUT THE LONELY HEART	NR		VHS
NORMA RAE	PG	BETA	VHS

TITLE	MPAA RATING	FORMAT		
NORTH BY NORTHWEST	NR	BETA		VHS
NORTH DALLAS FORTY	R	BETA		
OCTAGON	R	BETA		VHS
OFFICER AND A GENTLEMAN, AN	R	BETA		VHS
OH, GOD	PG			VHS
OKINAWA: AT THE EMPEROR'S DOORSTEP (Time-Life)	NR			VHS
OLD YELLER	NR	BETA		VHS
OLIVIA	NR		LV	
OMEN	R	BETA		
ON GOLDEN POND	PG	BETA		VHS
ON VACATION WITH MICKEY MOUSE AND FRIENDS	G	BETA	LV	VHS
ONE SMALL STEP (Time-Life)	NR			VHS
ONION FIELD	R	BETA		VHS
ORDINARY PEOPLE	R	BETA	CED	VHS
OUR TOWN	NR		CED	
PAPER MOON	PG	BETA	CED	VHS
PAPILLON	PG	BETA		VHS
PATTON	PG	BETA		VHS
PAUL SIMON IN CONCERT	NR		CED	
PETE'S DRAGON	G	BETA		VHS

TITLE	MPAA RATING	FORMAT
PELELIU (Time-Life)	NR	VHS
PHILADELPHIA STORY	NR	VHS
PINK PANTHER	NR	BETA VHS
PINKS AND THE BLUES (Time-Life)	NR	VHS
Pinocchio (See ADVENTURES OF PINOCCHIO)		
PIONEER ARTISTS PRESENT PAUL SIMON	NR	LV
PIPPY GOES ON BOARD	G	BETA VHS
PIPPY IN THE SOUTH SEAS	G	BETA
PLACE IN THE SUN	NR	BETA VHS
PLAGUE ON OUR CHILDREN (Time-Life)	NR	VHS
PLANET OF THE APES	NR	BETA VHS
PLAY IT AGAIN, SAM	PG	VHS
PLUTONIUM CONNECTION (Time-Life)	NR	VHS
POLTERGEIST	PG	BETA VHS
POPEYE	PG	BETA VHS
POSEIDON ADVENTURE	PG	VHS
PREDICTABLE DISASTER (Time-Life)	NR	VHS
PRESIDENTIAL BLOOPER REEL	NR	VHS
PRIVATE BENJAMIN	R	VHS
PRUNING	NR	BETA VHS
PSYCHO	NR	BETA LV VHS
PUMPING IRON	NR	VHS
PURLIE	NR	VHS

TITLE	MPAA RATING	FORMAT		
QUIET MAN	NR	BETA		VHS
RACE FOR GOLD (Time-Life)	NR			VHS
RACE FOR YOUR LIFE, CHARLIE BROWN	G			VHS
RAGING BULL	R	BETA		VHS
RAGTIME	PG			VHS
RAISIN IN THE SUN	NR			VHS
REAL BRUCE LEE	R			VHS
REBECCA OF SUNNYBROOK FARM	NR	BETA		
REBEL WITHOUT A CAUSE	NR			VHS
REEFER MADNESS	NR			VHS
RENEWABLE TREE (Time-Life)	NR			VHS
RETURN OF THE TIGER	NR	BETA		VHS
RETURN TO THE PHILIPPINES (Time-Life)	NR			VHS
REVENGE OF THE PINK PANTHER	PG	BETA		VHS
RICH AND FAMOUS	R			VHS
RICHARD PRYOR LIVE IN CONCERT	NR	BETA		VHS
ROAD TO BERLIN (Time-Life)	NR			VHS
ROBE	NR	BETA		VHS
Robin Hood (See ADVENTURES OF ROBIN HOOD)				
ROCKY	PG	BETA	CED	VHS
ROCKY II	PG	BETA		VHS
ROCKY III	PG	BETA		VHS
ROMEO AND JULIET	PG			VHS

TITLE	MPAA RATING	FORMAT		
ROOM AT THE TOP	NR			VHS
ROOTS	NR	BETA		VHS
ROSE	R	BETA		VHS
ROSEMARY'S BABY	R			VHS
SAME TIME, NEXT YEAR	NR			VHS
SAND PEBBLES	NR			VHS
SANDS OF IWO JIMA	NR	BETA	CED	
SATURDAY NIGHT FEVER	PG		CED LV	VHS
SAVAGE ROAD TO CHINA (Time-Life)	NR			VHS
SCENES FROM A MARRIAGE	NR	BETA		VHS
SCIENCE OF MURDER (Time-Life)	NR			VHS
SEA BEHIND THE DUNES (Time-Life)	NR			VHS
SEARCH FOR LIFE (Time-Life)	NR			VHS
SEARCHERS	NR	BETA		VHS
SECRET OF NIMH	G			VHS
SECRET WAR OF HARRY FRIGG	PG			VHS
SECRETS	R			VHS
SECRETS OF SLEEP (Time-Life)	NR			VHS
SEDUCERS	R			VHS
SEMI-TOUGH	R			VHS
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND	PG			VHS
SERPICO	R			VHS
SEVEN BLOWS OF THE DRAGON	R	BETA		VHS

TITLE	MPAA RATING	FORMAT	
SEVEN BRIDES FOR SEVEN BROTHERS	NR	BETA	VHS
SEVEN-PER-CENT SOLUTION	NR		LV
SHAFT	R	BETA	
SHAGGY DOG	G		VHS
SHAMUS	NR		VHS
SHANE	NR		VHS
SHARKEY'S MACHINE	R	BETA	VHS
SHE WORE A YELLOW RIBBON	NR		VHS
SHOGUN	NR	BETA	VHS
SHOW BOAT	NR		CED
SICILY (Time-Life)	NR		VHS
SILVER STREAK	NR		VHS
SINGIN' IN THE RAIN	NR		VHS
SMOKEY AND THE BANDIT	PG		LV VHS
SNOW WHITE LIVE	NR		VHS
SNOWBALL EXPRESS	NR	BETA	VHS
SOCIOBIOLOGY: THE HUMAN ANIMAL (Time-Life)	NR		VHS
SOLDIER BLUE	R		VHS
SOMEWHERE IN TIME	PG		VHS
SOPHIE'S CHOICE	R		VHS
SOUND OF MUSIC	NR	BETA	VHS
SPELLBOUND	NR		VHS
SPLENDOR IN THE GRASS	NR		VHS
SPY WHO LOVES ME	PG		VHS
STALAG 17	NR	BETA	VHS
STAR TREK - THE MOTION PICTURE	G	BETA	VHS



TITLE	MPAA RATING	FORMAT		
STAR TREK II - THE WRATH OF KHAN	PG	BETA		VHS
STAR WARS	PG	BETA		VHS
STILL WATERS (Time-Life)	NR			VHS
STING	PG	BETA	LV	VHS
STORYBOOK CLASSICS	G	BETA		VHS
STRANGE SLEEP (Time-Life)	NR			VHS
STRAW DOGS	R	BETA		VHS
STREETCAR NAMED DESIRE	PG	BETA		VHS
STRIPES	R	BETA		VHS
SUNSHINE BOYS	PG	BETA		VHS
SUNSPOT/MYSTERY (Time-Life)	NR			VHS
SUPERMAN - THE MOVIE	PG			VHS
SWEET SOLUTIONS (Time-Life)	NR			VHS
SWISS FAMILY ROBINSON	NR			VHS
SYBIL	NR			VHS
TALE OF TWO CRITTERS	NR			VHS
TAMARIND SEED	G	BETA		VHS
TAPS	PG			VHS
TARGET: TOKYO (Time-Life)	NR			VHS
TARZAN THE APE MAN	R			VHS
TEMPEST	PG			VHS
Ten (See 10)				
TEN COMMANDMENTS	NR	BETA		VHS
TESS	PG	BETA		VHS

TITLE	MPAA RATING	FORMAT	
TEX	PG		VHS
THAT'S ENTERTAINMENT	G		VHS
THEY CALL IT PRO FOOTBALL	NR	LV	
THOSE MAGNIFICANT MEN IN THEIR FLYING MACHINES	NR		VHS
Three Days of the Condor (See 3 DAYS OF THE CONDOR)			
TIME MACHINE	G		VHS
TIME RIDER	NR		VHS
TO CATCH A THIEF	NR	BETA	VHS
TO KILL A MOCKINGBIRD	NR	BETA	VHS
TO SAVE A LIFE: CHOKING AND CPR	NR	LV	
TOM & JERRY CARTOON FESTIVAL	NR	BETA	VHS
TOM SAWYER	NR	LV	
TOPPER	NR		VHS
TORA! TORA! TORA!	G		VHS
TORN CURTAIN	PG		VHS
TOTAL FITNESS	NR	BETA	VHS
TOUGHEST TARGET (Time-Life)	NR		VHS
TOWERING INFERNO	PG	BETA	VHS
TRAINING YOUR DOG	NR	BETA	VHS
TRANSPLANT EXPERIENCE (Time-Life)	NR		VHS
TREASURE ISLAND	NR	BETA	VHS
TRON	PG		VHS
TRUE GRIT	G	BETA	VHS
TSETSE TRAP (Time-Life)	NR		VHS
TURNING POINT	PG	BETA	VHS

TITLE	MPAA RATING	FORMAT	
Twenty Thousand Leagues Under the Sea (See 20,000 LEAGUES UNDER THE SEA)			
Two Thousand and One: A Space Odyssey (See 2001: A SPACE ODYSSEY)			
UNDERSTANDING THE BUSINESS WORLD AND STOCKS	NR	BETA	
Up in Smoke (See CHEECH & CHONG'S UP IN SMOKE)			
URBAN COWBOY	PG	CED	
VEGETABLE GARDENING	NR	BETA	VHS
VERDICT	R		VHS
VICTOR/VICTORIA	PG		VHS
VON RYAN'S EXPRESS	NR	BETA	
VOYAGE TO THE BOTTOM OF THE SEA	NR	BETA	
WAR OF THE WORLDS	NR	BETA	VHS
WATER CRISIS (Time-Life)	NR		VHS
WEST SIDE STORY	NR	BETA	
WHAT'S UP DOC?	G	BETA	VHS
WHERE DID THE COLORADO GO? (Time-Life)	NR		VHS
WHISPER FROM SPACE (Time-Life)	NR		VHS
WHY DO BIRDS SING? (Time-Life)	NR		VHS
WILD STRAWBERRIES	NR		VHS

TITLE	MPAA RATING	FORMAT	
WILL THE FISHING HAVE TO STOP? (Time-Life)	NR		VHS
WIND IN THE WILLOWS	NR	BETA	VHS
Winnie the Pooh (See MANY ADVENTURES OF WINNIE THE POOH)			
WINNING	PG		VHS
WIZ	G	BETA	VHS
WIZARD OF OZ	NR	BETA	VHS
WORLD ACCORDING TO GARP	R	BETA	VHS
WORLD AT WAR	NR		LV
WORLD OF DIFFERENCE: B.F. SKINNER AND THE GOOD LIFE (Time-Life)	NR		VHS
XANADU	PG	BETA	VHS
YOUNG FRANKENSTEIN	PG	BETA	VHS
ZORBA THE GREEK	NR	BETA	VHS

TO: Fort McPherson Post Library System  
Building T-44  
Fort McPherson, Georgia 30330

FROM: Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

**VIDEO REQUEST FORM**

Video titles suggested for purchase are:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(Continue on reverse side if necessary)

FORMAT (check):

TAPES: VHS \_\_\_\_\_ BETA \_\_\_\_\_ DISCS: CED \_\_\_\_\_ LV \_\_\_\_\_

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TO: Fort McPherson Post Library System  
Building T-44  
Fort McPherson, Georgia 30330

FROM: Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

**VIDEO CATALOG/VIDEO POLICIES**

1. The video catalog would be more useful to me if \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(Continue on reverse side if necessary)

2. Use of the video would be better if \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(Continue on reverse side if necessary)